16 ANC

AUG. 15

VOGUE

COLLEGE ISSUE

THE 1952 LOOK FOR THE YOUNG IN OR OUT OF COLLEGE

EVERY FASHION
SHOWN IN COLOUR



INCORPORATING
VANITY FAIR

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CLOUD-DRIFT BY *Stroock* FASHIONED BY Harry-Williams, Ltd.

From Harry-Williams, Ltd., undisputed master of the casual coat, two fabulous fashions the well equipped wardrobe deserves and will cherish! Left: full length with seamed yoke. About $95. Right: cropped to a tapered box. About $75. Both in Stroock's magnificent Cloud-Drift. Sizes 8 to 18.

At fine stores in most cities or write: Grossman & Spiegel, Inc., 512 Seventh Avenue, New York 18.



SWEATER-LOOK JERSEY...

BONWIT TELLER

Nantucket Natural
does a wonderful long-torso wool jersey dress with pleated skirt.
Heathery brown or grey, beige or navy.
10 to 16 sizes 45.00
New York Chicago Cleveland Boston White Plains



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made-to-order face powder enhances your skintone...adds beauty

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These have been perfectly matched.

Heathery jerseys, 14.95 and 16.95—heathery flannel skirts, 22.95 and 25.00

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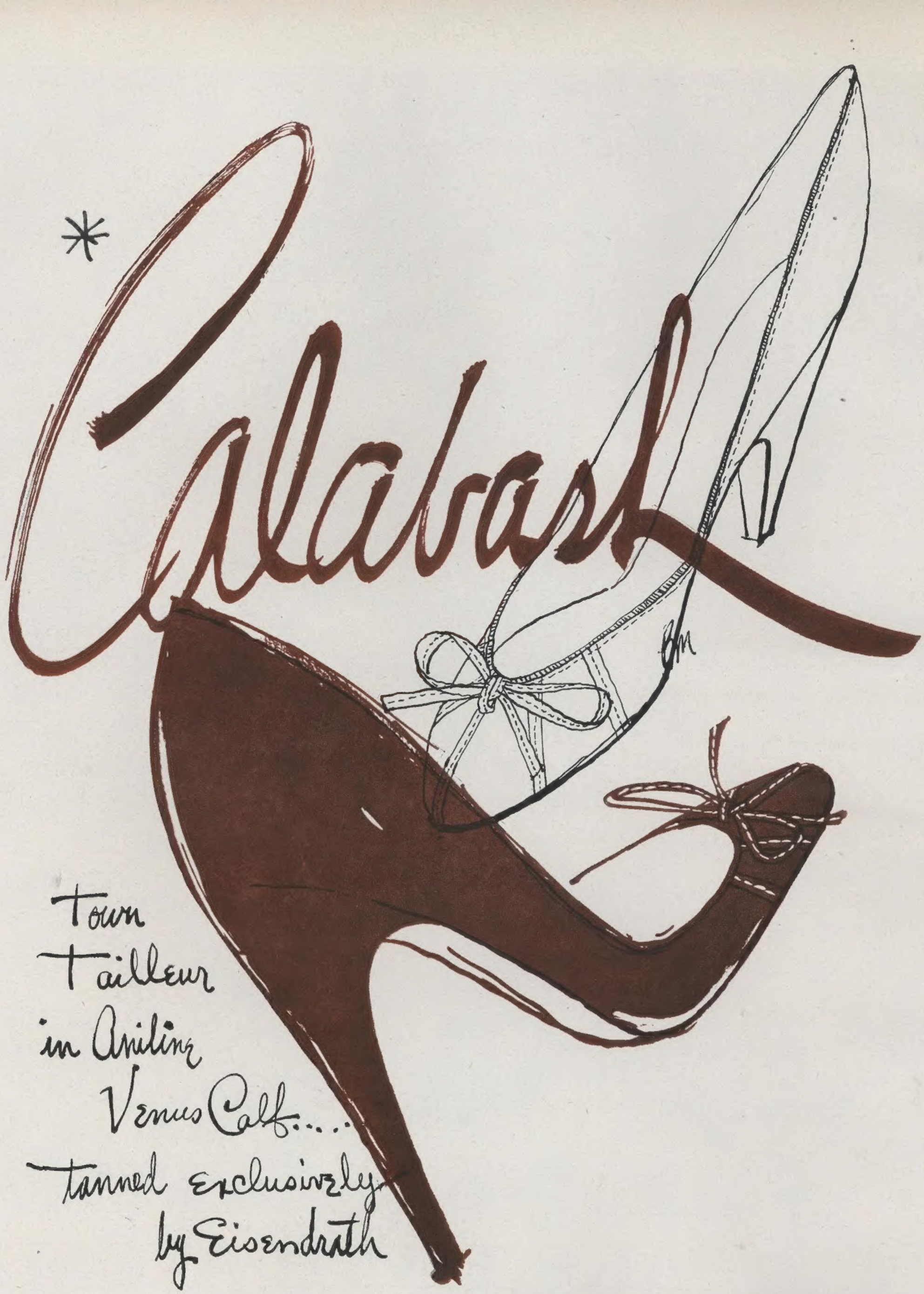
Vogue
August 15th, 1952

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 120, No. 3
Whole No. 1893



SWEATER SEPARATES: Greta Plattry's beautiful tucked wool jerseys look like sweatering, live the same busy, blithesome life. Heather grey, heather brown, black. The skirt, 22.95. The blouse, 12.95. The waist cincher in red or black, 3.00. All, 10-16. Sportswear Collections.



*Registration Pending

Highlights from the Highlands to spark your casual life...

TWEEDS of SCOTLAND

specially loomed for Peck and Peck



Right to the heart of the Highlands we went ...to age-old mills where the world's most fabulous tweeds are loomed. We brought forth new and different patterns—many reflecting our own ideas, all utterly exciting and woven just for us. Flown here in style via B.O.A.C.'s "Flying Scot," they take shape gloriously in coats, suits and skirts to do us proud—and to take honors whither they go!

Our magnificent casual with hand knit collar and edging, utterly luxurious in line—made of pure Shetland by Munro & Sons of Edinburgh. In grey or beige, sizes 10 to 18, 89.95.

Designed by Ludwig

Our exclusive tweeds loomed by these famous mills:

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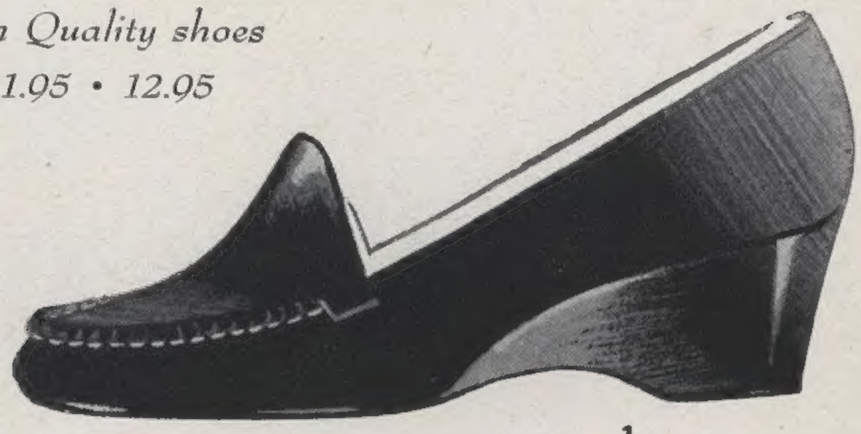
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You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 182.

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*For other stores, write A. D. Juilliard & Co., Inc., 40 West 40th Street, New York, N.Y.

HAT BY JOHN FREDERICS

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because . . . "fine fabrics are the foundation of fashion"®

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Lightfoot it through fall in Joyce's *Early Americans*...



of Brushglove leather on a new cushioned construction



Top to bottom: Thunderbird, Bucks County, Covered Wagon

For today's freedom-loving fashions



on campus, in country, and the great outdoors

Surprise lining of wallpaper chintz. Lower two $9.95, top $10.95 (No mail orders, please. Write, we'll tell you where)

joyce

Pasadena, California

"The New Custom-Look Knit for Fall"

Lofties
by LAWRENCE



Wonderful Knits . . hand-tailored and finely detailed of 100% nubby zephyr wool chenille. Both in sizes 10 to 18.

"Cross Country" left, two-piece batwing dress with contrasting horizontal stripes . . in blue mallard with black, dark grey with gold, vanilla brown with beige, navy with gold. 39.95

"Grand Stand" right, one-piece dolman dress with hand-braid trim . . in beige, blue mallard, dark grey, gold, wineberry, woodland green. 35.00

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Fabulous Kashmoor . . .

Excitingly colorful in Shades of the Masters . . . warm and weightless . . . a wonder-wearing wool and nylon creation by Einiger Mills . . . styled by COUNTRY TWEEDS priced so rightly at $85.

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that means

the finest

in cashmeres

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at fine stores everywhere – for the one nearest you write
Dalton of America, *Cleveland 13, Ohio*



Claire McCardell's little ensemble...a dress of checked Voilana, worsted sheer as voile; for garnish, a rich coating of Miranza. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., N. Y.

Miron

HAT BY MR JOHN

WE LIKE THE LUXURY OF VICUNA. This coat by Klein and Klein, tailored simply, superbly, the *nth* in elegance. The color: vicuna's own wonderful natural tone. 625.00.



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Double peplum chic in new, nubby bouclE´



Exciting fabric innovation . . . crease-resistant rayon bouclé with the feel of fine wool,
the drape of fine worsted. Iridescent taffeta lined, gracefully curved, artfully jeweled.
Fashion-smart in gray, brown, "lipstick" red, purple, black, blue, green, rust. Sizes 7 to 17, 10 to 18 about $35
Styled by Joseph Goldberg & Sons, Inc. 500 Seventh Avenue, New York 18, New York

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IF IT FITS THE TIME...THE PLACE...

AND YOU, IT'S

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HATS—JOHN FREDERICS CHARMERS

Both in fine all-wool fabrics. Sizes 7 to 15. Each about $60.
At one leading store in your city. Jaunty Juniors, Inc., 500 Seventh Avenue, New York 18, N. Y.



For big little evenings, perhaps a suit, perhaps a dress in elegant fabrics.

This page, velvet suit, sequinned sweater blouse. 235.00

Opposite page, dress in heirloom silk brocade. 125.00

From our Third Floor fashions.

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Jimpson





PHILIP MANGONE

Photo Blumenfeld
Hat Mr. John



THE DAYTON OVAL ROOM ®
MINNEAPOLIS



Far Left: TEA DANCER. French satin elastic circler, velveteen front. About $5.00.

Center Left: SPORTS TIMER. Soft cowhide cinch, buckled in brass. About $10.95.

On Figure: MATCH CLINCHER. Shaped firm cowhide belt, novelty brass closing. About $6.95

Center Right: PROM SPARKLER. Waist-nipper of French satin elastic sparkling with rhinestones. About $7.95.

Far Right: SORORITY CINCHER: Waist minimizing velveteen cinch, leather lined. About $7.50.

Criterion **BELTS**

At leading stores everywhere, or write Slote & Klein, 16 East 34th Street, New York, N. Y.

for the

look

of fashion





Swansdown

In Miron's textured Mirabesque worsted. Sizes 10 to 20. About $79. Prices slightly higher west of the Rockies. At one leading store in your city. The House of Swansdown, Inc., 500 Seventh Ave., New York 18, N. Y.

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a matching skirt.

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RAYON MAKES A DATE IN CORDUROY

And Horwitz and Duberman designs it joyously...

in a fresh, young date dress with far-flung

skirt, brilliant waist-meeting neckline.

In Ray-ella... Crompton-Richmond's new wide-

wale corduroy of Avisco rayon and cotton.

Junior sizes, at B. Altman & Co., New York;

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"Avisco" is the trademark for products
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JUNIOR HOUSE

creates perfection in pure worsted tweed



Black and white,
brown and white
in sizes 9 to 15. About $40.

HAT BY CHANDA

At better stores everywhere or write JUNIOR HOUSE, INC., MILWAUKEE, WISCONSIN or 1441 BROADWAY, N. Y. C.

Adelaar

SEPARATES

in Heller jersey

BELTS BY CALDERON. *SLIGHTLY HIGHER IN THE WEST.



A revolving wardrobe of wool jerseys you can see yourself wearing and wearing. The pleated skirt in black, seal brown, navy, dark oxford, balloon green, sizes 10 to 18. About $9.95*. Pleated front blouse in gold, red, white, navy, beige, light oxford, black, lime. Striped blouse in red and black; beige and brown; grey with black, yellow or navy. Each, 32 to 38. About $7.95*. Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; Kaufmann's, Pittsburgh; Scruggs Vandervoort Barney, Clayton, Missouri; J. W. Robinson, Beverly Hills, Los Angeles; Roos Bros., San Francisco; Frost Bros., San Antonio.

Adelaar

For store nearest you, see Vogue's Buying Guide, pages 182 and 183. Adelaar, 525 Seventh Avenue, New York City.

Elfreda-Fox inc.
498 SEVENTH AVENUE
NEW YORK 18, N. Y.

TOMORROW'S SUIT

Brevity



NEW WINTER SUIT FASHION—
THE SO-WEARABLE JACKET,
IN MODERATE MIDDY LENGTH
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WOOLENS LOOMED IN GREAT BRITAIN
BY COBB & JENKINS, IMPORTED
EXCLUSIVELY FOR BREVITY
IN LAVENDER, MAUVE-PINK, GREEN,
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SIDE GLANCE . . . the newest oblique emphasis on fashion . . . destined to turn a second glance at your pretty feet. Marquise creates it suavely in silken suede or gleaming calfskin . . . accents the side-swept look with glimmer of gunmetal, nailheads or grosgrain spirals. Exquisite shoes for your most important ensembles. $12.95 and $14.95.



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Tailored by Forstmann New York

Designed for Youthful Flattery

in "MINIMIZED" *Sizes*

Hats by John Frederics



Fur by Fredrica

Left: Forstmann's finest worsted with slotted seams outlining the slim jacket and fluid skirt. All your favorite Fall shades. Sizes: 10½-20½

Right: Forstmann's heather worsted, with ease-of-motion flanged shoulders, and subtle self-fabric detail. Slate grey - shadow blue - nut brown. Sizes: 10½-20½

At fine stores everywhere.

morris FORSTMANN COMPANY

205 West 39th Street, New York 18, N. Y.

Directive to the young, in college and out:



Make one wonderful color your very own. Make it YOU. Wear it always—in college, on the job—your beautiful cachet, your own fashion signature. Let it whisper in a single accent or sing out in a bold sweep. We show you how in the 17 pages that follow—in fashions designed for you by America's finest makers, sketched from life for you by Dagmar, ready for you at the fine stores listed.

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Baltimore, Maryland
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STIX, BAER & FULLER
Winston-Salem, North Carolina
SOSNIK-THALHIMERS
Worcester, Massachusetts
FILENE'S

Pre-requisite: soft-stroke Separates

JONATHAN LOGAN'S knowing way with a junior figure (left): brief nipped flannel jacket lined with crackling striped taffeta . . . whirl of flannel skirt, slim-tucked at hips. Both in charcoal, oxford, brown. Sizes 9 to 15. Jacket $14.95. Skirt $10.95.

SUSAN THOMAS sets straw braid glittering on Merrimack's twill-back velveteen (right) . . . to circle the scoop of your weskit . . . to make pocket chevrons on your hi-rise skirt. Both in black, royal, red. Sizes 9 to 15. Weskit $8.95. Skirt $12.95. Polished taffa cotton blouse, bright with washable straw braid. White with black, red, or royal. Sizes 9 to 15. $5.95.



Design yourself with a color



Junior Sophisticates makes Middy magic

Belted, it's your favorite middy. Unbelted, it's an exciting new chemise dress. Bankers grey flannel with your color signature—a rosy red lighting of taffeta—under a sparkling white collar. We predict it will be the busiest dress in your busy-day wardrobe. Sizes 7 to 15. $45.

For the fine stores which feature these fashions, see page 182

fresh focus on separates:

Striped Corduroy by Beacon Hill



Pencil stripes ruled 'round your pet corduroy to make the colors sing. Reversible boxy jacket (one side striped corduroy, the other solid-color corduroy). Skirt with sweep of unpressed pleats. Both in black-striped grey, ginger, royal. Sizes 9 to 15. Jacket $14.95. Skirt $8.95. Wool jersey blouse, heather grey, pencil yellow, crayon red. Sizes 9 to 15. $5.95. Matching jersey fascia, laced snug. Sizes 9 to 15. $3.95.

sign yourself with a color



like money in the bank: your Knit by Lass O' Scotland

Dresses that need no pampering . . . made to pack and go, unpack and wear. Left, zephyr knit with ribbed cardigan closing, wonderful patented* Perma-knit* pleated dress that *stays* pleated. Navy, green, black, heather grey, toast. Sizes 10 to 18, $35. Right, soft-touch hand-knit look in chenille, black-braided, belted with a flash of patent. Beige, gold, toast, royal, red. Sizes 10 to 18. $29.95.

For the fine stores which feature these fashions, see page 182

*Pat. No. 2599168

write Tweed at the top of your list:

separates by Sportwhirl



Dagmar

sign yourself with a color belt

Wonderful wool herringbone tweed in four-part harmony: cowl-collared jerkin cinched by a patent belt, deep pleated skirt (both at left) . . . scoop-neck jumper worn with knit blouse or alone for dating, brief belted jacket (both above) Black and white, rose and black. Sizes 10 to 16. Jerkin $14.95. Skirt $17.95. Jumper $25. Jacket $25. Underpinning: slim-ribbed knit blouse, black or gold. Sizes 10 to 16. $8.95.

Your just-right suit in Wyner's worsted wool jersey by **BONWAY FASHIONS** (below). Convertible shirtcollar, wing-cuff jacket, fully lined . . . the skirt all stitched-pleated. Black, red, green, blue. Sizes 10 to 18. $39.95.

Joy of a jacket in buttery water-repellent suede by **LEATHERMODE** (left). Shirt-cuffed, buttoned to the hilt, given the leather-craftsman touch of a fine-worked yoke. Sun-struck colors: turquoise, claret, avocado, gold. Sizes 10 to 20. $39.95.



bread and butter:

Your Jersey suit, your Suede jacket

For the fine stores which feature these fashions, see page 182



the pampered look of Velveteen by New Town

Nothing like velveteen to up morale. The cherished look, the nice-bank-account feel. Have yours in the grand manner: Sumptuous full-length swathe (left) scarfed and billowing. Black, red, gold, purple. Sizes 8 to 18. $39.95. Or a triumphant yard-long turncoat (right), black velveteen on one side, striped black and grey tweed on the other. Sizes 8 to 18. $39.95.

For the fine stores which feature these fashions, see page 182

belted or billowing, your Must-coat by Mode Craft

Smart to have a coat that looks like a *lot* of coats. Like this, of creamy Guallana, 100% Virgin imported yarns. Wear its collar high or low. Cuff its sleeves to any length. Let it fall full or belt it snug. Its Milium metal-insulated lining laughs at winter winds and summer sun. Nude, rose, heather, Grey. Sizes 8 to 18. $55 Retail.



drop where you belt with a color

Beautifully mannered black and white worsted tweed by **JUNIOR ACCENT** (left). Assured at any hour.
The fresh bandbox look of fused white linen collar and cuffs highlighted by jeweled links. Sizes 7 to 15. $39.95.
Your late-day dance dress (right) a **DANCE TIME** original by Phyllis. Floating skirt of Melodie's
yarn-dyed taffeta, with a pared-down velvet topping. A rib-hugging fascia for your color cachet.
Black with red or turquoise. Sizes 7 to 13. $29.95.

Midas touch of Velvet—
on tweed, on taffeta



For the fine stores which feature these fashions, see page 182

new elegance by night:

Cotillion's Nylon nets

one strapless two fragile a color



Fragile-look formals of floating nylon net . . . Left, the new length ten-inches from the floor, your color cachet circling its bodice, the skirt a flurry of ruffled godets. Right, ball gown with beautifully bare boned bodice, skirt billowing ruffles. Both in flame red, cotillion blue, white. Sizes 7 to 15. Ball gown $55. Short formal $50.

JERELL JR.'S designer Silvia Azzolin kindles a bright blaze of soft wool (right) to light any hour. Horse-collar lined with Armo for show off, whittled waist, full-blown skirt. High-key colors: red, green, royal, purple, navy. Sizes 9 to 15. $17.95.

Daymar

Design yourself with a color

MARIE PHILLIPS likes the light-and-dark flicker of ombre stripes for a smooth-shouldered jacket, above a dark stem of skirt (left). Warm weightless worsted jersey in grey, navy, brown. Sizes 7 to 15. $22.95.

Make it Wool, and bonfire-bright

news-making Flannel by Duchess Royal

Test-tube triumph, this creamy flannel . . . of acetate and viscose blended with a new fibre that literally laughs at wrinkles. Refreshes itself overnight, seldom needs pressing. Used here in an eloquent all-season suit that keeps its price a secret. Velvet paved, with the niceties of hand-made buttonholes, a full lining for contour control. Grey, brown. Sizes 10 to 20. $29.95.



For the fine stores which feature these fashions, see page 182



design yourself with a color

Simply stated:

GARLAND stripes a zephyr pullover (top left). Heather grey or brown background with pink or blue stripes. Sizes 34 to 40. $8.95. **MADISON** miracle: washable orlon-wool skirt (bottom left), stitched multi-gores giving pleated effect. Oxford grey or brown. Sizes 10 to 16. $17.95. **GLASGO** pretties an in-or-out wonder orlon cardigan (top right) with dressmaker collar. White, pink, blue, yellow, grey, beige. Sizes 34 to 40. $8.95. **JUNIOR AGE** hugs your ribs with a high-riding skirt of wool tweed (bottom right). Brown, grey. Sizes 9 to 15. $12.95.

For the fine stores which feature these fashions, see page 182



the sweater and skirt story

BARBARA LEE Australian lambswool fully fashioned sweaters (top right). White, pink, blue, yellow, cherry, royal, grey heather. Sizes 34 to 40. Pullover, short sleeves $6.95, long sleeves $7.95. Cardigan $9.95.

JUNIOR AGE luscious camel hair and wool skirt (bottom right), side-entrance pockets. Camel, red. Sizes 9 to 15. $14.95. Precious pure **BARBARA LEE** cashmeres (top left), fully fashioned. Name your color—pastels or Fall-bright. Sizes 34 to 44. Pullover, short sleeves $12.95, long sleeves $14.95. Cardigan $17.95

MADISON roll-pleats your middy skirt (bottom left), stitched smooth over the hips. Multi-flecked tweed. Clover or gold. Sizes 10 to 18. $12.95.

more than meets the eye:

your hidden treasure is Milium®



Looks like a luxury lining, acts as your private weather-regulator. Milium, metal-insulated lining, wonderful weightless way to stay cooler in the sun, warmer when blizzards blow. Important inside story of **GRANTWOOD'S** pure camel hair belted back double breasted boy coat, classic as Tom Sawyer. Nude, natural, navy, black. Sizes 8 to 18. $79.95.

sign yourself with a color

Dagmar

For the fine stores which feature these fashions, see page 182



Long and short of the Pants and Tops story

For pants cropped to the length you like, **DAVENSHIRE** uses Milliken's Lorette, new washable wonder of orlon and worsted wool. Grey and gold, or grey and rust plaid, or solid menswear grey. Sizes 10 to 18. Pedal pushers, $10.95. Tapered slacks, $12.95. Bermuda shorts, $7.95. For tops, **LYNNE** tailors a button-front mandarin-neck in-or-out shirt (left) of Wamsutta's Lustersheer Pima cotton. Black, sulphur yellow, poppy red. Sizes 32 to 38. $5.95. **NATRIC** likes a snug-ribbed middy cotton cord T-shirt (center), in grey or brown heather. Sizes small, medium, large. $3.95. **LYNNE** initials the pocket of a cardigan interlock cotton knit T-shirt with ¾ sleeves (right) in grey or brown heather. Sizes small, medium, large. $3.95

Crazy Quilts . . .
after-hour Leisurettes by Atlas

Bright as scraps from grandma's work basket. Cotton quilted cozy warm, with big cuffs and bigger tote pockets. Pilgrim pink, Bristol blue, Yarmouth yellow. Sizes 10 to 18. Duster (left) $8.95. Hip-length jacket (right) $5.95. Tapered faille trousers $3.95.



Design yourself with a color

Dagmar

For the fine stores which feature these fashions, see page 182

Autumnal Classics . . . important components of the well-organized wardrobe . . . tailored with beauty and exactitude. All jackets and skirts in sizes 10 to 18. **Left:** the smart box suit . . . its jacket well-pocketed, its slim skirt styled with a fly front pleat. Menswear grey or heather brown. Jacket, about $30 . . . skirt, about $13. **Center:** single-breasted jacket with **gilt crest** on breast pocket, gilt buttons. Pairs with every skirt you own! White or navy. About $30. **Right:** single-breasted **pure wool** tweed suit. Charcoal, beige or grey with colorful nubs. Jacket, about $30 . . . skirt, about $13. At the stores listed below, or for the store in your vicinity, write:

Farnsworth PURE Woolens

THE PIPER Reg.

H. & E. SHAPIRO

H. & E. SHAPIRO
105 WEST 40TH STREET, NEW YORK CITY



LORD & TAYLOR, NEW YORK • JULIUS GARFINCKEL, WASHINGTON • MARSHALL FIELD, CHICAGO • SCRUGGS-VANDERVOORT-BARNEY, ST. LOUIS • I. MAGNIN & CO., CALIFORNIA AND SEATTLE

some women like the empire look...



others, the hip-hugging middy...



but for every silhouette,

all women prefer

the fabulous

Vassarette®

Girdle No. 5



Fashion's favorite for twenty years—Vassarette Girdle No. 5 has done more lovely things for more lovely women than any other girdle you can name! Vassarette No. 5 fits every fashion . . . and every figure . . . because it comes in sizes for hips from 30 to 48 inches, adjusts to any length—and—it always stays in place! Whatever fashion *you* favor, you'll love the fabulous comfort and gentle control of Vassarette Girdle No. 5! Two-way stretch Lastex-and-rayon in white, pink, sky blue, navy, black . . . **$5.95**

underneath it all...a Vassarette®



Write for Style Booklet to VASSAR COMPANY, 2545 DIVERSEY PARKWAY, CHICAGO



american golfer*

You'll love its
trim lines,
fine tailoring,
beautiful colors
and the
new fabrics
that are such
a joy to wear...

For instance:

All wool Sag-No-Mor jersey, striped top, with flaring skirt, in solid colors, sizes 10 to 20, about $23.00

Classic button front American Golfer, in rayon gabardine, crease resistant, in eight shades. In regular and half sizes, about $15.00. Women's sizes about $17.00

Knife pleated skirt, and matching middy, 80% orlon, and 20% wool jersey, unconditionally washable, requires no ironing, guaranteed permanently pleated, grey, natural, or blue, sizes 10 to 18. The skirt about $15.00—the top about $13.00

Sold by good stores everywhere

Made by
Straus, Royer & Strass, Inc.,
Baltimore 11, Md.

*COPYRIGHT

pure precious Cashmere

luxury-loomed by EINIGER hand-tailored into an "Extra-Helping" coat that brings you timeless luxury, unlimited elegance at a down-to-earth $135.



At these and other fine stores: TAILORED WOMAN, New York; STERLING LINDNER DAVIS, Cleveland; JOSEPH MAGNIN, San Francisco; CHAS. A. STEVENS, Chicago; ROY H. BJORKMAN, Minneapolis; THE ROLLINS CO., Detroit; or write La Vigna, 226 West 37th St., New York 18.



THE EFFICIENT LUXURY OF MODERN DINING—In Lincoln, you find the most dramatic fabrics and fittings on wheels—but every detail is magnificently efficient. There is an amazing view—thanks to 3,721 square inches of glass. The down-sweep hood permits a view of the road directly ahead. And beneath it is the new Lincoln overhead valve V-8, premium product of the world's most experienced builders of V-8 engines.



WONDERFUL STORAGE WALL CONVENIENCE—Lincoln is as different from yesterday's motorcar as a modern storage wall is from a cramped Victorian closet. Consider the space in the luggage compartment beneath that long rear deck—almost 30 cubic feet. Then—see the astonishing room inside the car, the extra head room, leg room and hip room. This is modern living on the move!

LINCOLN

means modern living on the move



Standard equipment, accessories, and trim illustrated are subject to change without notice. White side-wall tires and sea-tint glass optional at extra cost.

There's a new way of life in America today.

It is freedom from clutter. It is sensible but exciting design. It is the home that is breathtakingly beautiful because it is functional. All this is modern living—the casual luxury which Lincoln now puts on wheels.

You see it in the new design...from down-sweep hood to those distinctive new tail lamps. You feel it as soon as you try the plush interiors. And you know it, the moment you swing this superb thoroughbred out on any road.

The power is there in its completely new V-8 engine—more power than you may ever need. There is also a new kind of almost automatic driving that comes from many things. From the new dual range HYDRA-MATIC Transmission. From the new ball-joint front wheel suspension which responds to the lightest touch. Above all, from a completely new concept of engineering the fine car—as proved by the fact that Lincoln was again the top fine car winner in the Mobilgas Economy Run.

Inspect the new Lincoln Cosmopolitan and Capri at your dealer's. Then take one out and discover *the one fine car deliberately designed for modern living.*

LINCOLN DIVISION—FORD MOTOR COMPANY

CASHMERE



A Bouquet to Fine Cashmeres . . .

exquisitely styled . . . full-fashioned in the best tradition of Vienna

by Bernhard Altmann

in fine stores throughout the country

If it's a Bernhard Altmann — it's hand-finished

CROMPTON

VELVETS

the most glamorous fashion fabrics of all



Lord & Taylor, *New York*
Marshall Field & Company, *Chicago*
I. Magnin & Company, *West Coast*
Neiman-Marcus Company, *Dallas*

When you want to look beautiful, wear something wonderful in velvet! In Crompton Velvet, the fabric that praises every curve . . . that turns your hair, your eyes and your skin into velvet. Here, the simplest blouse and skirt costume in Crompton's Vel Bouffant, a firm-bodied Lyons-type rayon Velvet, fast-pile and crush-resistant. In Bolero Red and Royal Blue, sizes 10 to 16. The blouse about $11, the skirt about $23. By **Nellie deGrab,** New York City. *For store nearest you write* CROMPTON-RICHMOND CO., INC., 1071 Avenue of the Americas, New York 18, New York.

Also Makers of the Finest Corduroy and Velveteen.

Exploding into fashion headlines

WAMSUTTA

Winter Cottons

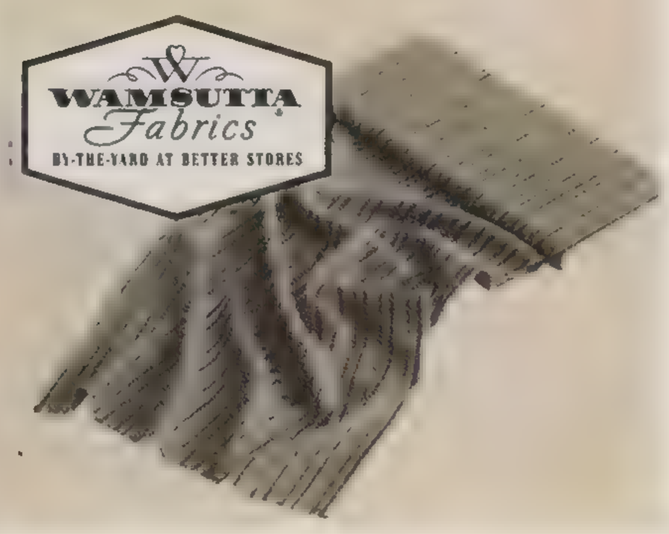


Astonishing fabrics without seasons, without boundaries—that's the way Wamsutta weaves these limitlessly beautiful cottons. There are tweeds, heathers, flannels, brocades, matelassés, foulards ... all in purest cotton. All firm-bodied and shapeable, crease- and soil-resistant, and (what a relief!) washable. See Wamsutta's headlining cottons in ready-to-wear and by-the-yard at fine stores ... and wander through winter in that clover-clean crispness which belongs to cotton alone.

Top dress by Majestic Specialties, Inc.
at Lord & Taylor, New York
Left, Vogue Pattern 1174
Right, Vogue Pattern 7719

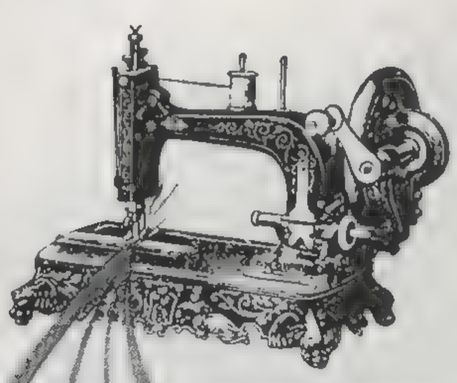
Wamsutta Mills, New Bedford, Mass.

WAMSUTTA *Fabrics*
BY-THE-YARD AT BETTER STORES



Fashion's finishing touch for fall...

BRAID ON SUEDE



THE DAINTY

THE SENORITA

THE DOMINO

It's that dressmaker touch—perfectly keyed to the season's softer look. And flattering? Just see how the narrow bands of braid accent the slender lines of these lovely Red Cross Shoes—on *your* foot. See them *now* at your retailer's.

America's unchallenged shoe value

$8.95 to $12.95

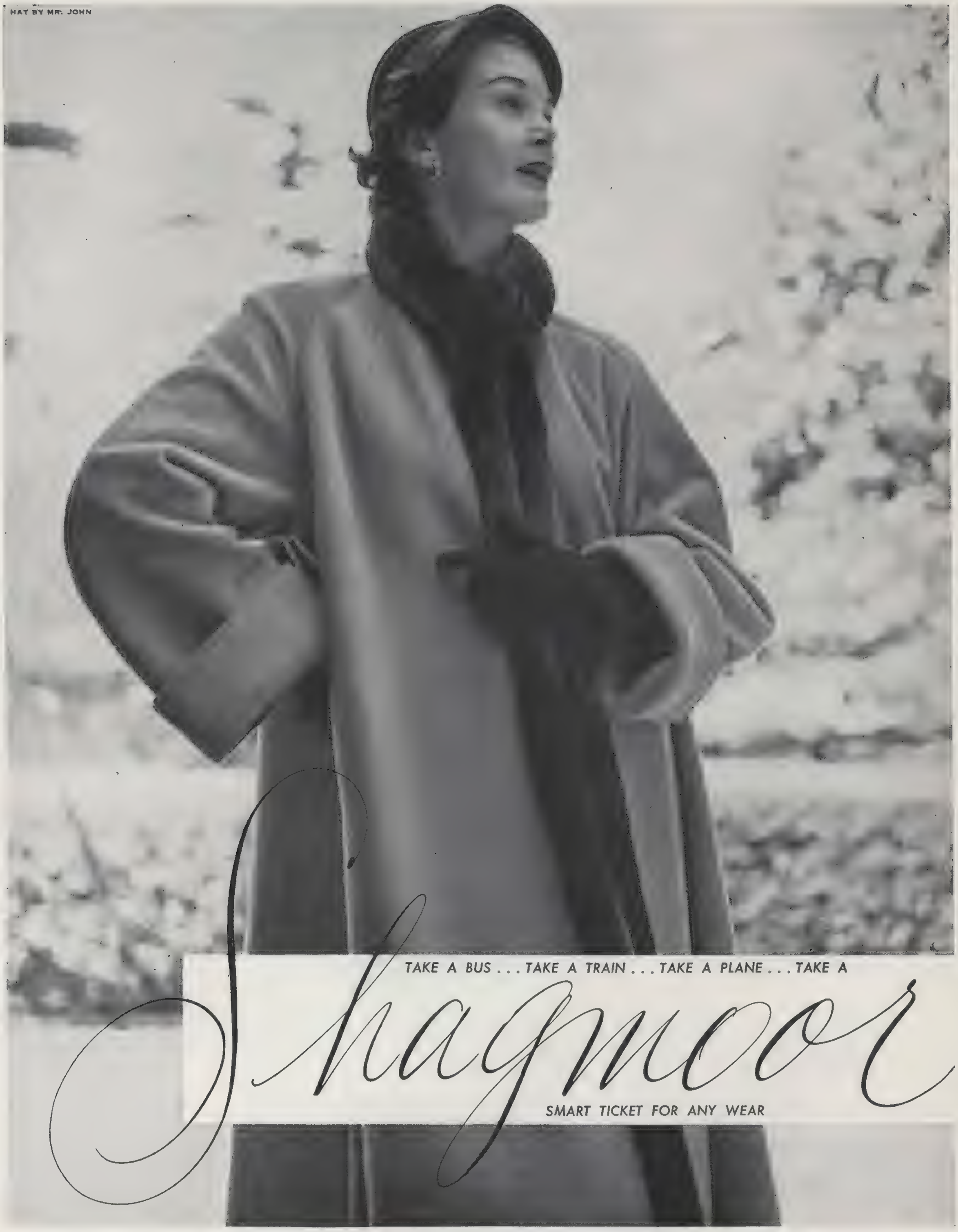
THE UNITED STATES SHOE CORP. RED CROSS SHOE CINTI U.S.A.

This product has no connection whatever with The American National Red Cross

RED CROSS SHOES

FEATURED IN CANADA AS GOLD CROSS SHOES

The United States Shoe Corporation, Cincinnati 7, Ohio. These shoes are manufactured and distributed as Gold Cross Shoes in Canada by B & L Shoe, Ltd., in England by Somervell Bros., Ltd., in Australia by "Gold Cross Shoes" (Aust.), Pty. Ltd., in South Africa by Eddels (S.A.), Ltd., in New Zealand by Duckworth, Turner and Co., Ltd.



Style #941. Shagmoor's own precious 100% woolen with sheared beaver, $135 • Write for fashion booklet V-8 and name of store nearest you. **Linder Bros., Inc.,** The House of Shagmoor, 512 Seventh Ave., New York 18, New York.



FIT FOR A

CAMPUS QUEEN

brev (purple edge) for slender or small legs. Sizes 8 to 10½

modite (green edge) for average size legs. Sizes 8½ to 11

duchess (red edge) for tall, larger legs. Sizes 9½ to 11½

classic (plain edge) for largest legs. Sizes 9½ to 11½

©1952 Wayne Knitting Mills

BELLE-SHARMEER

STOCKINGS IN YOUR PERSONAL LEG-SIZE

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 182.

The simply beautiful coat
that has become an American tradition.
Smooth, easy...all texture and line.
Hand tailored in our exclusive new Stroock camel's hair
and wool blend, interlined with cashmere.
About $100.00.†
Also in an exclusive Bardley tweed or tartan plaid,
about $69.95.† Sizes 8 to 18.
At fine stores everywhere or write,
Finger & Rabiner, 512 Seventh Avenue,
New York 18, N.Y.

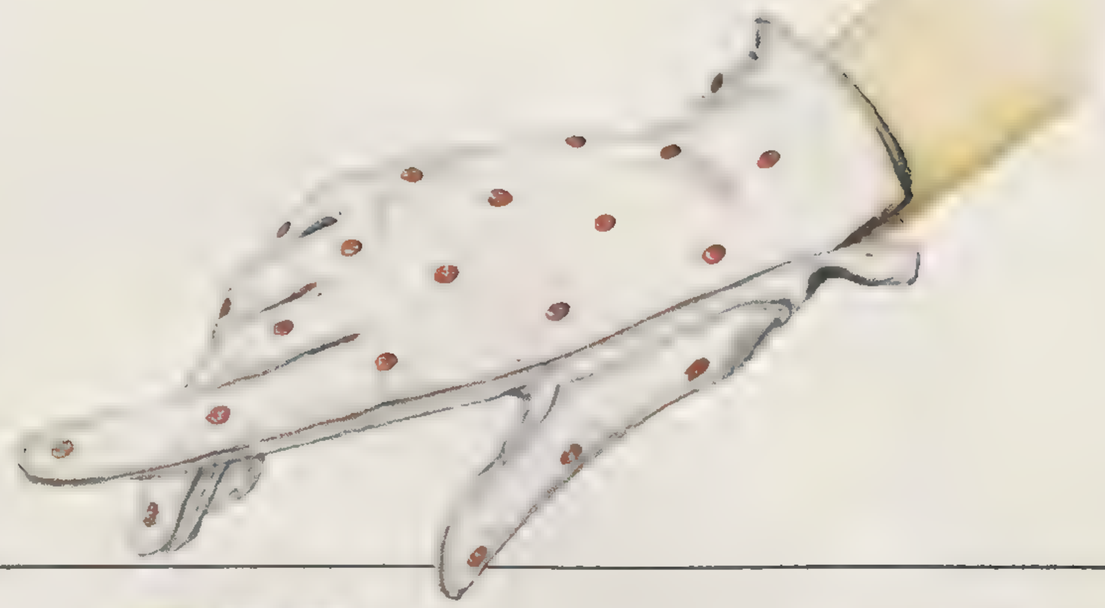
the
BARDLEY
Stroock coat

Better because it's tailored by hand

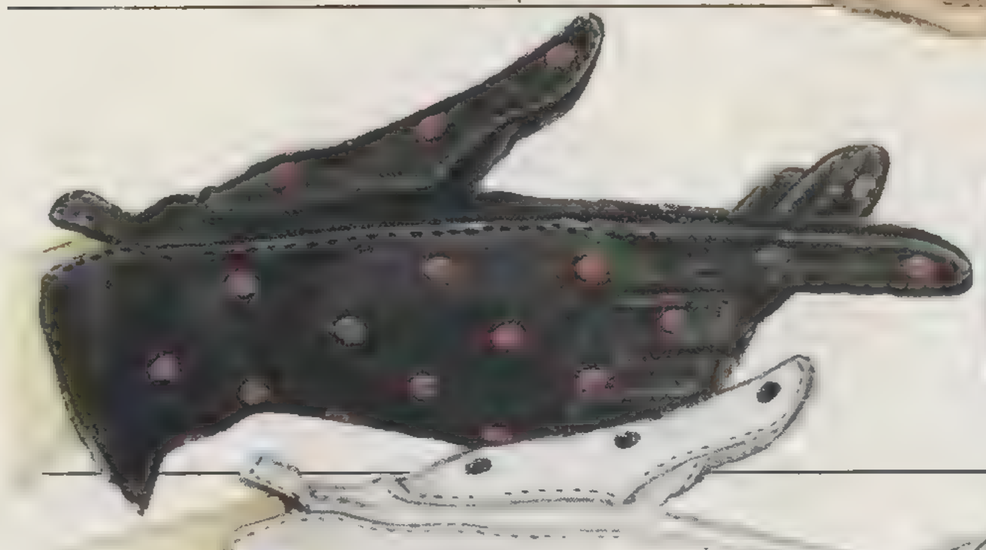


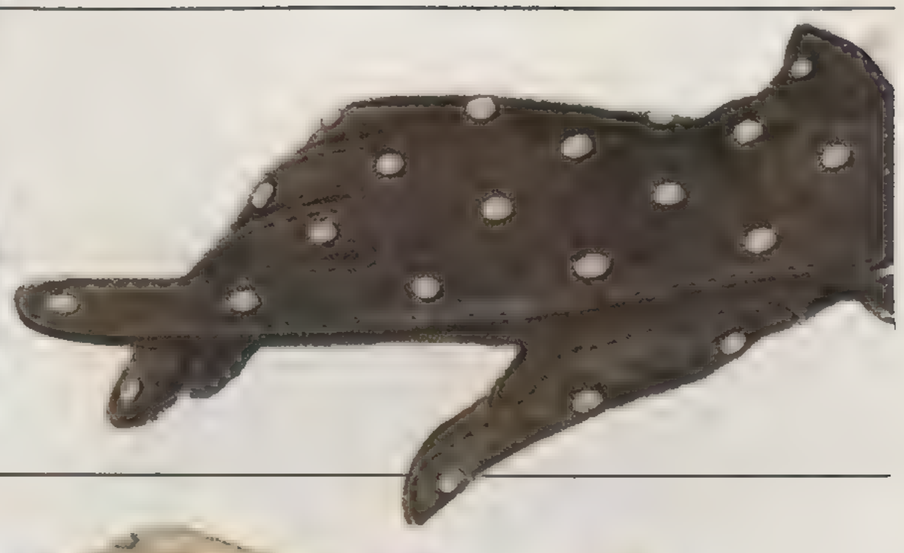
†SLIGHTLY HIGHER IN THE WEST





dawnelle dares









A FABRIC GUARANTEE!

We're so sure of our famous **ELVETTE*** *. . . of its power to stay young and beautiful . . . that we dare to guarantee its durability! Wear it, wash it—over and over. See for yourself how this exquisitely doe-like double-woven fabric* ***refuses*** *to grow old!*

Only Dawnelle gives you Elvette—with this fabulous fabric insurance. So for gloves with a longer, lovelier life . . . make it Dawnelle . . . soon!

DAWNELLE, INC., NEW YORK

Picardot 4.00

hand-sewn right down to its embroidered picardots!

black/black	white/red
brown/brown	white/black
frost/frost	frost/black
navy/navy	brown/beige
white/white	navy/red
	navy/white
	beige/brown
	black/white
	black/red
	beige/kelly

dawnelle GLOVES

"From Loom to You"

*®U S PAT OFF.



Other Woodland Colors: Brown Oak, Waythorn, Garnetberry, Wild Gentian, Indiglo, Goldenrod, Satinwood, Black.

the fabric is 100% wool worsted *Tasia*

The color wheel of fashion stops at green this fall. And here it is, with accents of black velvet, in an Alex Catalano Original. Note especially the textural interest of Pacific's random-ribbed Tasia*— proving again that fabric is the heart of fashion. In misses' sizes 8 to 20 at leading stores.

Goldsmith's (Dept. 1) *Memphis* Kaufmann's (Dept. 109) *Pittsburgh*
Loveman, Joseph & Loeb (Dept. 51) *Birmingham*

For further information, write Pacific Mills, Dept. V-8, 261 Fifth Avenue, New York.

it's a *PACIFIC Craft Fabric*

PACIFIC
Craft Fabric
100% WOOL

PACIFIC MILLS . . . WEAVERS OF FINE WOOLENS, WORSTEDS, COTTONS AND RAYONS.
*Reg. U.S. Pat. Off.





LEBANON

free-flowing
heather worsted jersey
interpreted by

MARY STEVENS

Mary Stevens knows how to use the softness, the suppleness of Lebanon heather worsted jersey in many wonderful ways. Here, a puckered knit jacket dress at $59.95 (above)...a ribbed drawstring dress at $39.95 (above right) . . . and a puckered knit sweater dress at $39.95 (right). All in charcoal, brown and grey—sizes 10 to 18. Mary Stevens, a department of . . .
Mutual-Rosenbloom,
498 Seventh Ave., N.Y. 18.



SAKS 5th AVENUE
New York

NEIMAN-MARCUS
Dallas

JULIUS GARFINCKEL
Washington

and at other fine stores
listed on Page 176.



Nardis of Dallas

Herringbone worsted jersey squires velveteen in a *Nardis of Dallas* quartet of separates that divide harmoniously to multiply in your wardrobe. Advance fashion news in the straight middy . . . wear it with the slim-jim velveteen skirt, or the softly full jersey skirt with unpressed pleats. The nipped in velveteen jacket switches from jersey skirt for country, to velveteen skirt for town. Brown or black.

Velveteen jacket, about $20. Jersey skirt, about $11. Jersey middy top, about $18. Velveteen skirt, about $13.

At fine stores everywhere, or write for store nearest you

NARDIS SPORTSWEAR • 409 BROWDER • DALLAS, TEXAS

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 182.

ROTHMOOR



Casual elegance in thick-piled, furry-faced Arabana, elbow-deep in Canadian beaver

At one fine store in your city or write Rothmoor Corporation, 22 W. Madison, Chicago 2



the Hill and Dale set

There's a distinctive air about
the women who wear HILL AND DALE Shoes
that sets them apart . . .
whether they are city folk, suburbanites,
housewives or business girls.

Only the best of fine, soft leathers
and quality materials
are beautifully made into these
fashion-important, glorious-fitting,
wear-everywhere shoes,
all with the exclusive
Willo-Flex construction and Bootmaker finish.



THE TUNIC

Side-swept for foot-flattery.

Hill and Dale Shoes, priced from $16.95.

Write us for store near you.

DIXON-BARTLETT COMPANY *Baltimore 24, Maryland*


A cinch to win -
velveteen
between two tones
of faille.
Carlye
St. Louis



mac Shore classics

FASHION VOTES...
along party lines

The sheer beauty of 40-denier nylon tricot accents exquisite detail. Jewel-buttons sparkle on the ingenious lattice-square design; dyed-to-match ocean pearl buttons add glow to luxurious tucking. Colors for both: white, pink, blue, gold, navy, black. Sizes 32 to 38. Under $8.00.

For name of store nearest you, write KESSLER & BURG, 1410 Broadway, N. Y. C.
In Los Angeles: 818 So. Broadway
Charlotte, N. C.: 1420 Euclid St.
Houston: 4820 Linden St.
Chicago: 318 West Adams Ave.
Dayton, O.: 324 Ryburn Ave.
Philadelphia: 8247 Fayette St.

Georgia Bullock

blends the

talents of three

important fabrics

to make one

memorable ensemble.

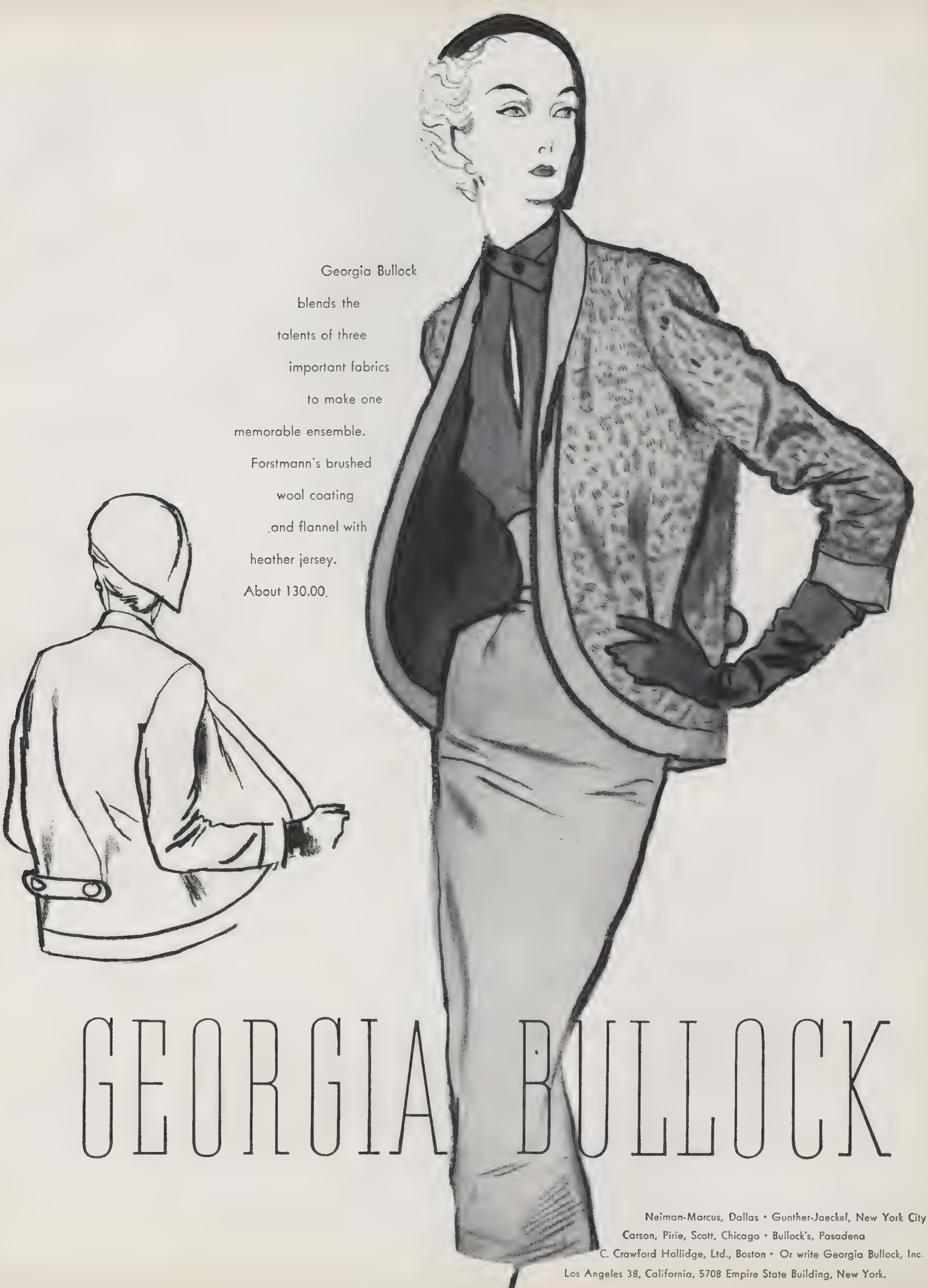
Forstmann's brushed

wool coating

and flannel with

heather jersey.

About 130.00.



GEORGIA BULLOCK

Neiman-Marcus, Dallas • Gunther-Jaeckel, New York City
Carson, Pirie, Scott, Chicago • Bullock's, Pasadena
C. Crawford Hollidge, Ltd., Boston • Or write Georgia Bullock, Inc.
Los Angeles 38, California, 5708 Empire State Building, New York.



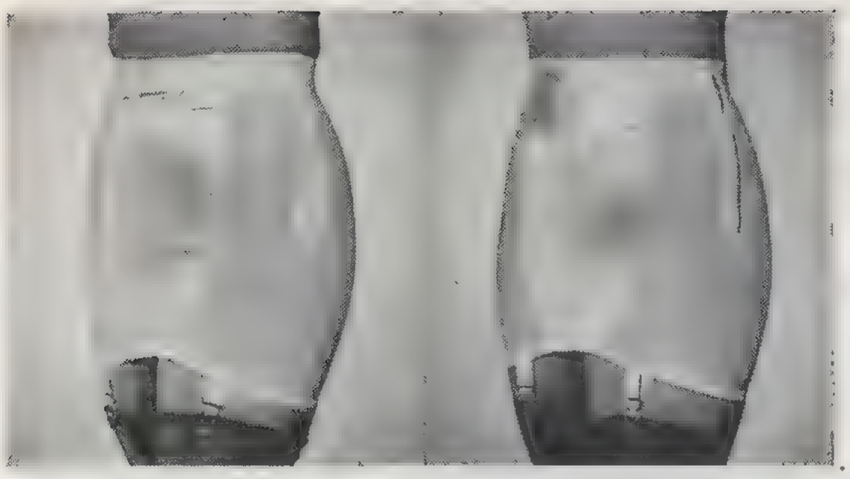
A FAMOUS BRITISH SKIRT COMES TO AMERICA

You don't have to go to England or ask a friend to bring one back from Bond Street . . . they're here *now* in the store where you shop: Gor-Ray Skirts, considered the most famous all-wool skirts in the world.

British-made Gor-Ray Skirts are to an American woman's wardrobe what Sheffield silver and Irish linen are to her dinner table. They represent the best in woolens and worsteds and the most painstaking workmanship that hands and machines across the sea can produce . . . and that's saying a lot. There are crisp worsted tweeds and plaids, soft woolen checks and plaids, smooth flannels. Some are subtle in color; others as vivid as Coronation Day. All are tailored to a fare-thee-well, as clean on the wrong side as they are on the right. So very *posh*.

Gor-Rays look as if they were born here—so American is their styling. Neat-waisted, hip-slimming, with fullness where you want it. There are knife pleats, box pleats, "permanised" pleats that won't sit out. All Gor-Rays "hang out" their wrinkles because *every* Gor-Ray is 100% wool. Exactly sized, 10 to 20. $8.95 to $19.95. At better stores, or write Gor-Ray Skirts, Ltd., 1407 Broadway, New York.

Gor-ray ltd new bond street, London



Left—An actual photo of an ordinary girdle with uncomfortable bones. Right—Change to a "Perma·lift" Girdle with the Magic Inset, and "enjoy the difference" in lasting beauty and truly amazing comfort.

Look for the Magic Inset and

Enjoy the difference

You want your girdle to make you beautifully slim and trim, but you want to be comfortable too. Your "Perma·lift"* Girdle guarantees all you want and more. Be sure you get the right length, it's so important —and be sure to enjoy the truly amazing comfort of the Magic Inset.

1. The Magic Inset eliminates uncomfortable poking, pinching bones.
2. The Magic Inset *guarantees* that your "Perma·lift" Girdle won't roll over, won't wrinkle,won't bind. "No bones about it—stays up without stays."
3. The Magic Inset never loses its "stay-up" smartness no matter how often you wash it or wear it—and it outlasts the life of the garment.

Have your favorite corsetiere fit you in the proper length "Perma·lift" Girdle today and enjoy the difference. Modestly priced from $5.00 to $18.50



Perma·lift Girdles in **4** *Lengths. Tall, tiny or in-between, there's a Perma·lift Girdle in the perfect length for you.*

*"Perma·lift"—A trade mark of A. Stein & Company—Chicago—New York—Los Angeles (Reg. U. S. Pat. Off.)



Girdle illustrated — No. 3715 — $8.50, Bra illustrated — No. 69 — $3.00



everything
points
to

HANSEN

gloves
with texture
the topic
of fashion

Fashion with a new
sense of touch...
a fresh, young feeling
in colour and fabric.
Top to bottom:
Pignylon: double-
woven nylon with a
pigskin look, 3.00
Tweed-like
string knit, 2.50
Check-print double-
woven cotton, 3.00
Flannel-print
corduroy with
nylon palm, 3.00

Hansen Gloves
Milwaukee 1, Wisconsin

SUIT BY BRIGANCE
OF FRANK GALLANT



Lady Renlyn

designed by Gino

A masterful design...
at an unbelievably little price.
Fall grey, or beaver brown.
Sizes 10 to 18. Under $35

Lady Renlyn Ltd., 1370 Broadway, N. Y.



of the costume skirt! It will look as different as you feel . . . make use of accessories you didn't know you had. Why, it can even wear a hat. It's designer detail that makes the difference . . . the skirt that makes your wardrobe! a/muted plaid, imported from Scotland b/pointed to pockets . . . belted in leather c/new and important . . . godet pleats d/toned stripes in deep pleats e/notched fly-front f/fringed sash skirt 10.95 to 19.95 blouse compatibles dyed-to-match, in pure wool jersey 7.95 to 10.95

for name of store nearest you, write to **DAN GERTSMAN**, 2202 Broadway • Santa Monica, California

Dan Gertsman
CALIFORNIA



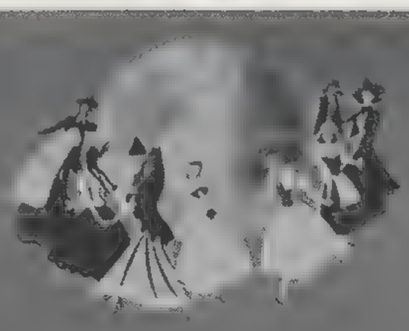
It's an all wool HARRISMOOR Coat . . . of imported English tweed, spiced with nubs of rich color in a fabric of subdued blue, green or rust. The flare-away lines and loose drape are definitely for the casual-minded woman-of-action . . . in town, country or on the campus.

One of many lovely styles created by HARRISMOOR . . . a leader in outerwear fashions for 57 years!

At Better Stores . . . Write for Nearest One

THE H. HARRIS COMPANY

174 East Fourth Street, St. Paul 1, Minnesota



CAROLYN*

Your passport to Round the World Fashions

in Travel-Worthy fabrics by

Security

Fashion with a new face
Security's Wool Jersey
and Poodle-Kurl.
Left: Ribbed-touched stripes
in grey or rust with black;
tan with brown. About $25.
Right: Security-knit duet:
tweed Wool Jersey dress
with Poodle spencer.
Grey or royal with black;
brown with brown.
About $29.95.

Sizes 9 to 15, by *Sportlane deb*

*Who is *Carolyn*? A famous fashion organization that selects only the creations most outstanding in design and value to bear this label. Write to Carolyn, 128 West 31st Street, N. Y. C. 1, for the name of the exclusive Carolyn store nearest you, or see store listing on page 182.

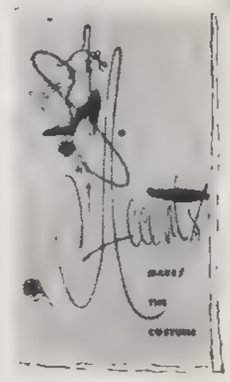


CONTEMPORARY ACCENT

THE RUCHED SHOE

BIG FASHION

LITTLE PRICE



Ask for your
copy of Accent's
fashion guide,
"Accent's Make the Costume,"
at the stores that
sell Accent Shoes,
or write to
Accent Shoes, St. Louis

This is the news, the *look* of fall '52:
shoes and other costume accents are as feminine
as perfume, as elegant as the lady-look of the new clothes.
Is this elegance expensive? Not necessarily.

The shoes on this page are Priced at $9.95 each

If they cost you more they couldn't be smarter nor fit better.
Vanity, the **pump,** swoop-cut for flattery, and Caliente, the **sandal,** with the new
side-swept, wide-open toe are of suede

Where can you buy them? At many fine stores, some
of which are listed on **page 182** . . . or write to

Accent SHOES
St. Louis

VOGUE'S COLLEGE FASHIONS: IN THESE SHOPS

For your convenience, we have listed below the names of shops across the country and in Canada and Alaska which have many of Vogue's College Fashions.

ALABAMA
Anniston — Ullman's Specialty Shop
Birmingham — Kessler's
Fayette — Gullett's Dept. Store
Florence — Rogers, Inc.
Gadsden — Irving's Town Shop
Mobile — Raphael's
Montgomery — A. Nachman
Ozark — H. C. Dowling Dept. Store
Samson — Merchant's

ARIZONA
Phoenix — Goldwaters
Tucson — Albert Steinfeld & Co.

ARKANSAS
Fayetteville — Silverman's
Stuttgart — Wellworth Dept. Store
Warren — Imogene's Fashion Center

CALIFORNIA
Beverly Hills — I. Magnin & Co.
Corona Del Mar — O'Brien's Specialty Shop
Fresno — Bruckner's
Kentfield — Ross Valley Shop
Long Beach — Schick's
Los Angeles — I. Magnin & Co.
Modesto — The Brown House
Oakland — I. Magnin & Co.
Ontario — Musette's
Pasadena — I. Magnin & Co.
Sacramento — Bon Marché
San Francisco — I. Magnin & Co.
San Jose — Hale Bros.
San Marino — Damon's
Santa Barbara — I. Magnin & Co.
Stockton — The Brown House

COLORADO
Colorado Springs — Daniels & Fisher Stores Co.
Denver — Daniels & Fisher Stores Co.
Pueblo — Day-Jones Co.

CONNECTICUT
Bethel — Elsa-Edna
Bridgeport — The D. M. Read Company
Darien — Gloria Sutton, Inc.
Hartford — G. Fox & Co., Inc.
Lime Rock — Gurli Eldred Shop
Meriden — Styletex Co.
Middletown — Wrubel's
New Britain — Birnbaums
New Canaan — The Dress Box
New Haven — Hamilton & Co., Inc.
New London — The Sport Shop
South Norwalk — Babette's Shop
Southport — Guy Norman
Stamford — The C. O. Miller Co.
Waterbury — Forester, Inc.
Westport — The Dress Box
Willimantic — Tubridy's

DELAWARE
Wilmington — Bird-Speakman, Inc.

DISTRICT OF COLUMBIA
Washington — Julius Garfinckel & Co.

FLORIDA
De Funiak Springs — W. E. Parish & Co.
Fort Lauderdale — Burdine's
Jacksonville — Furchgott's
Lakeland — Gladys'
Miami — Burdine's
Panama City — Lillian Kilpatrick's, Inc.
Tallahassee — Steyerman's
Tampa — O. Falk's
West Palm Beach — Burdine's

GEORGIA
Albany — Whittington's, Inc.
Athens — Michael Bros., Inc.
Atlanta — Rich's
Augusta — Cullum's, Inc.
Bainbridge — Turner's Shoppe
Brunswick — Altman's
Cuthbert — Sam Sawyer Shop
Dublin — Stephens, Inc.
Fitzgerald — Nifty Shop
Gainesville — Saul's
Lyons — Nifty Shop
Macon — Stephens, Inc.
Marietta — Florence's, Inc.
Moultrie — Cissne Shoppe
Rome — Miller Bros. Co.
Savannah — Town & Country
Tifton — Nifty Shop
Valdosta — Whittington's, Inc.

IDAHO
Boise — The Mode, Ltd.

ILLINOIS
Carbondale — The Morton Shop, Inc.
Chicago — Carson Pirie Scott
Decatur — Semmel's
Geneva — The Little Traveler, Inc.
Herrin — The Herrin Supply Co.
Joliet — The Fashion Shop
Kankakee — Lecour's
Macomb — Ranney's, Inc.
Mt. Vernon — The Morton Shop, Inc.
Rockford — Edith Parrish
Sterling — The Little Gallery
Waukegan — Hein's

INDIANA
Anderson — The Town Shoppe
Evansville — DeJong's
Gary — Hudsons
Indianapolis — L. S. Ayres & Company
Lafayette — Loeb's
Marion — Gates of Marion
Michigan City — Agnes Ohming
Muncie — Ball Stores, Inc.
South Bend — Frances Shop
Terre Haute — Root Dry Goods Co.
Vincennes — Joseph's

IOWA
Ames — Younkers of Iowa
Des Moines — Younkers of Iowa
Dubuque — Roshek's
Fort Dodge — Younkers of Iowa
Iowa City — Younkers of Iowa
Mason City — Younkers of Iowa
Muscatine — Batterson Stores
Ottumwa — Younkers of Iowa

KANSAS
Arkansas City — Bridges Style Shop
Coffeyville — Edward's
Fort Scott — Vogue
Independence — Montaldo's
Pittsburg — Seymours
Topeka — Crosby's

KENTUCKY
Cumberland — Keeti's
Danville — The Hub
Hopkinsville — Arnold's
Lexington — The Loom and Needle
Marion — Moore Pickens
Mayfield — The Vanity Shoppe
Middleboro — Verran's

LOUISIANA
Alexandria — Schwartzberg's
Baton Rouge — The Dalton Co., Inc.
Bogalusa — Glenn Gordon
La Fayette — La Parisienne, Inc.
Lake Charles — Riff's
Mansfield — The Vogue
Monroe — The Palace
New Orleans — D. H. Holmes Co., Ltd.
Shreveport — The Fashion

MARYLAND
Baltimore — Hutzler's
Easton — Bird-Speakman, Ltd.
Hagerstown — Dimon's

MASSACHUSETTS
Boston — Jordan Marsh Company
North Adams — Esther Ryan
Worcester — Richard Healy Company

MICHIGAN
Charlevoix — Polly Kay, Inc.
Detroit — The J. L. Hudson Company
Flint — Herbert N. Bush, Inc.
Grand Haven — Reichardt's
Grand Rapids — The Strauss Shop
Hillsdale — The Buchanan Company
Kalamazoo — Sally's Clothes Closet
Lansing — The Style Shop
Ludington — Callighan's
Midland — Callighan's
River Rouge — On-The-Avenue Dress Shop

MINNESOTA
Minneapolis — The Dayton Company
Rochester — C. F. Massey Company
St. Cloud — Fandel Company
St. Paul — Frank Murphy
Wayzata — Edith's Country Shop, Inc.

MISSISSIPPI
Biloxi — W. V. Joyce Co.
Greenville — Tenenbaums of Greenville
Greenwood — DeLoach's, Inc.
Holly Springs — Esler's
Indianola — Klumok's
Jackson — R. E. Kennington Co.
Meridian — Marks Rothenberg Company
Tupelo — McGaughy's
Vicksburg — Adele's House of Fashion
Yazoo City — Yazoo Apparel Shop, Inc.

MISSOURI
Cape Girardeau — Hecht's
Gallatin — The Phyllis Shop
Kansas City — Harzfeld's
Kirksville — Ashell's
Maryville — The Haines Store
Poplar Bluff — Chas. Miller
Sedalia — Flower's
St. Louis — Stix, Baer & Fuller

MONTANA
Billings — Doyle's
Great Falls — Beckman Bros.
Helena — Fligelman's
Missoula — Missoula Mercantile Co.

NEBRASKA
Lincoln — Miller & Paine
Omaha — The Aquila

NEW HAMPSHIRE
Manchester — James W. Hill Company
Nashua — Gaby's Exclusive Shoppe

NEW JERSEY
East Orange — Doop's
Englewood — The Brooke Shop
Far Hills — Scott Shop
Freehold — Bernard's
Hackettstown — Genevieve Shop
Linden — Edmar's
Montclair — Louis Harris, Inc.
Newark — Kresge-Newark, Inc.
Summit — Lillian O'Grady, Inc.
Trenton — Honigsbaum's

NEW MEXICO
Albuquerque — Tomlinson's

NEW YORK
Albany — Honigsbaum's
Brooklyn — Abraham & Straus
Buffalo — L. L. Berger, Inc.
Canajoharie — Smart Shop
Cooperstown — Smart Shop
Fort Plain — Smart Shop
Glens Falls — Merkel & Gelman, Inc.
Olean — Segall's
Rochester — McCurdy & Company
Rye — Tina MacRae
Schenectady — H. S. Barney Co.
Syracuse — Flah & Co., Inc.
Utica — Doyle-Knower Co.
Yonkers — The Fashion Shop

NORTH CAROLINA
Asheville — Jean West
Charlotte — Montaldo's
Greensboro — Montaldo's
Wilson — The Georgian Room
Wilmington — Mademoiselle Shoppe
Winston-Salem — Montaldo's

NORTH DAKOTA
Grand Forks — R. B. Griffith Co.
Minot — Taube's

OHIO
Akron — M. O'Neil Co.
Alliance — O'Neil-Spring-Holzwarth
Athens — Foster's University Shop
Cambridge — Style Center
Canton — The Halle Bros. Co.
Cincinnati — Jenny, Inc.
Cleveland — The Higbee Company
Columbus — The F. & R. Lazarus & Co.
Coshocton — Golden's
Dayton — The Rike-Kumler Company
Elyria — Style Center
Findlay — Simon's, Inc.
Fremont — Joseph's
Lima — Blattner's
Lorain — Style Center
Mt. Vernon — Rudin's
Newark — Wilma's
Painesville — Jeanette Julyan
Piqua — The J. W. Brown Store
Salem — R. S. McCulloch Co.
Springfield — Edward Wren Store
Steubenville — Hal Lewis, Inc.
Tiffin — Harold's
Toledo — Gillespie Shop
Warren — Strouss-Hirshberg Co.
Wooster — Beulah Bechtel Shop
Xenia — Milton's
Zanesville — The H. Weber Sons & Co.

OKLAHOMA
Ardmore — Daube's Dept. Store
Bartlesville — Montaldo's
Duncan — Mildred's
Enid — Newman's
Lawton — Scott's
Muskogee — Susman's
Norman — Hoover Fashion Shop
Ponca City — Frohlich's Style Shop
Tulsa — Seidenbach's, Inc.

OREGON
Eugene — Russell's
Pendleton — The Farnces Shop
Portland — Meier & Frank Co.

PENNSYLVANIA
Bethlehem — Sigals
Easton — Sigals
Erie — The Halle Bros. Co.
Harrisburg — Mary Sachs
Hazleton — Wears, Inc.
Johnstown — Brett's
Lancaster — Mary Sachs
Philadelphia — Strawbridge & Clothier
Pittsburgh — Joseph Horne Co.
Reading — Jeannette Shop
Washington — Hal Lewis, Inc.
Wilkes-Barre — Fowler, Dick & Walker

SOUTH CAROLINA
Anderson — Vogue Shop
Charleston — Daisy Bogin
Columbia — The James L. Tapp Company
Greenville — Ivey's

SOUTH DAKOTA
Huron — Berg Style Shop
Mitchell — Baron Bros.

TENNESSEE
Chattanooga — Loveman's, Inc.
Dyersburg — Schlesinger's
Jackson — Holland's
Johnson City — Dosser's, Inc.
Knoxville — S. H. George & Sons
Martin — Merry Lee Shops
Memphis — The John Gerber Company
Millington — Louise Cunningham Retail Center
Nashville — Loveman, Berger & Teitlebaum, Inc.
Oak Ridge — Loveman's
Union City — Merry Lee Shops

TEXAS
Abilene — Ernest Grissom's
Amarillo — Colbert's of Amarillo
Austin — Chenard's
Beaumont — The Fashion
Corpus Christi — Lichtenstein's
Corsicana — J. M. Dyer Co.
Dallas — Neiman-Marcus
Edinburg — Spangler's
El Paso — Popular Dry Goods Co., Inc.
Fort Worth — The Fair
Galveston — E. S. Levy & Co.
Harlingen — Lila-Jean
Houston — The Fashion
Laredo — Hachar's Dept. Store
Lubbock — Hemphill-Wells Co.
San Angelo — The Fashion
San Antonio — Frost Bros.
Sherman — Elinor's Dress Shop
Tyler — Mayer & Schmidt Broadway
Waco — Bauer-McCann
Wichita Falls — McClurkan's, Inc.

UTAH
Ogden — Fred M. Nye Co.
Salt Lake City — Makoff

VERMONT
Burlington — The Fashion Shop

VIRGINIA
Charlottesville — Barbara Rosser Costumes
Fredericksburg — Carley's
Martinsville — C. W. Holt Co.
Newport News — Nachman's
Norfolk — The House of Arther Morris
Richmond — Thalhimers
Roanoke — Smartwear-Irving Saks
Wytheville — Raflo's

WASHINGTON
Seattle — Frederick & Nelson
Spokane — The Crescent
Vancouver — Caplan's
Yakima — Lou Johnson, Inc.

WEST VIRGINIA
Beckley — Rahall's
Bluefield — The Thornton Co.
Clarksburg — Broida's
Huntington — The Style Shop
Logan — Perry's
Montgomery — Mearns Fashion Shop
Morgantown — Finn's
Parkersburg — J. S. Broida, Inc.
Wheeling — Hal Lewis, Inc.
Williamson — Brown's

WISCONSIN
Fond du Lac — Berger's
Milwaukee — T. A. Chapman Co.
Racine — Zahn's, Inc.
Shorewood — Martha Fredman, Inc.

ALASKA
Anchorage — Jerry's Fashion Lounge

CANADA
Montreal, Que. — Henry Morgan & Co., Ltd.
Ottawa, Ont. — Henry Morgan & Co., Ltd.
Toronto, Ont. — Henry Morgan & Co., Ltd.



AMERICAN SILK MILLS *calls their exciting Amer-Mill fabric. Wicket, LESLIE FAY calls her clean-cut bolero suit the best thing that ever happened to the 5'5" or under figure, woven of acetate, Totarn® and rayon. Copper, brick red, sapphire blue, gunmetal grey. Sizes 10 to 20. About $23.* For store nearest you, write *Leslie Fay,* Dept. 8V, *1400 Broadway, New York, N. Y.*

IF IT'S UNEXPECTED, EXPECT IT FROM

Anne Fogarty



She turns stripes a new way with her cross-over bodice . . . adds a twist of mauve chiffon to the gray, rose coral and wood violet colors of her own exclusive wool and rabbit hair jersey. Sizes 5 to 15. About $40. Lord & Taylor, New York • Neiman-Marcus, Dallas • Bullock's-Wilshire, Los Angeles • Marshall Field & Co., Chicago, and other fine stores everywhere.

Margot, Inc., 498 Seventh Avenue, New York 18, N. Y.

Judy 'n Jill



"Gay Blade", new in fit, new in feeling . . . the molded figure-conscious coat with stitched flanges that stand away from the body. In smoky toned Meguntic flannel, with surprise lining of magical insulated satin in vivid, flashing color. Sizes 7 to 15. **75.00**

The dress that's all pleats and motion and torso. Creamy beige jersey, like coffee ice cream, in a wondrous new blend of 85% orlon, 15% wool by Knickerbocker, that means the pleats won't ever go away! Stitched and manipulated bodice. 7 to 15. **49.95**



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LORD & TAYLOR, Young New Yorker Shop; New York, Westchester, Manhasset, Milburn • MONTALDO STORES • KAUFMANN'S, Pittsburgh, Pa. • MEIER & FRANK, Portland, Oregon • WOODWARD & LOTHROP, Washington, D. C. • J. L. HUDSON, Detroit, Mich. • WILLIAM H. BLOCK CO., Indianapolis, Ind. • BONWIT TELLER, Philadelphia, Pa. • FRANK MURPHY, St. Paul, Minn. • MANHATTAN SHOP, Hartford, Conn. HARZFELD'S, Kansas City, Missouri • HURST INC., Utica, N. Y. • KREEGERS, New Orleans, La. • HUTZLER BROS. CO., Baltimore, Maryland

For additional stores in other cities see the Buying Guide in back of book or write: Horwitz and Duberman, Inc., 498 Seventh Avenue, New York 18, N. Y.

Duet for Dancing

Will Steinman's enchanting formals
of D. Strauss Bourdon lace and nylon net
... designed by Ted Shore.





Beautiful ballerina. Bourdon
floral lace unbelievably full
over rustling rayon taffeta slip.
Bodice framed in nylon ruching.
A misty stole for soft flattery.
Pervanche blue, white, red or
navy. 10 to 16. **$69.95**

Clouds and clouds of nylon net
drifting to floor length.
Taut bodice pointing to insert
panels of Bourdon floral lace
... stole flirting at a pretty
shoulder. White, red, navy or
Pervanche blue. 10 to 16. **$75**

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Fifth Avenue, New York

the

shoes

you

would

choose

if

you

could

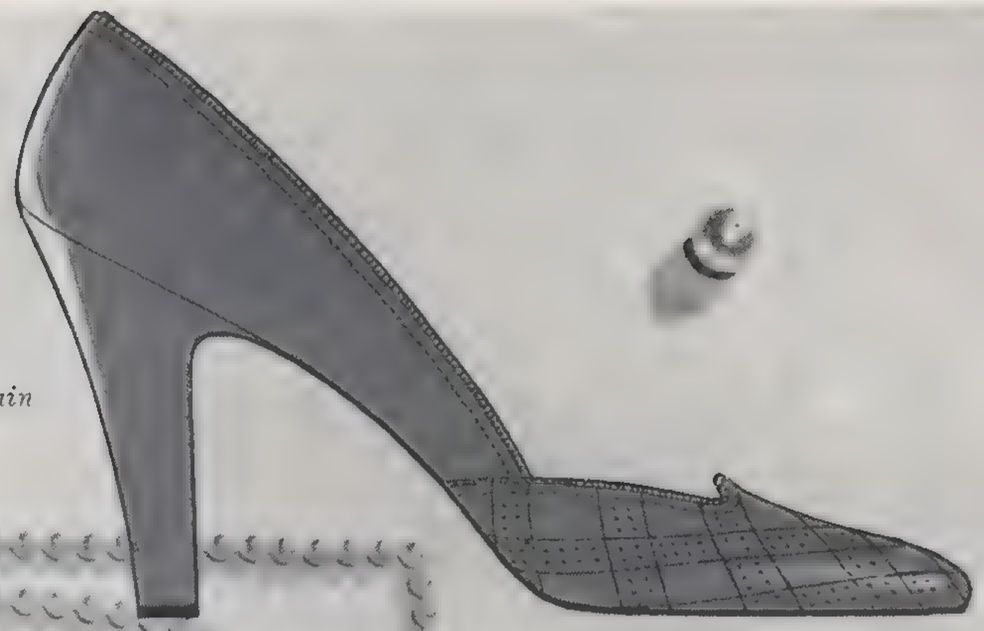
own

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single

pair!

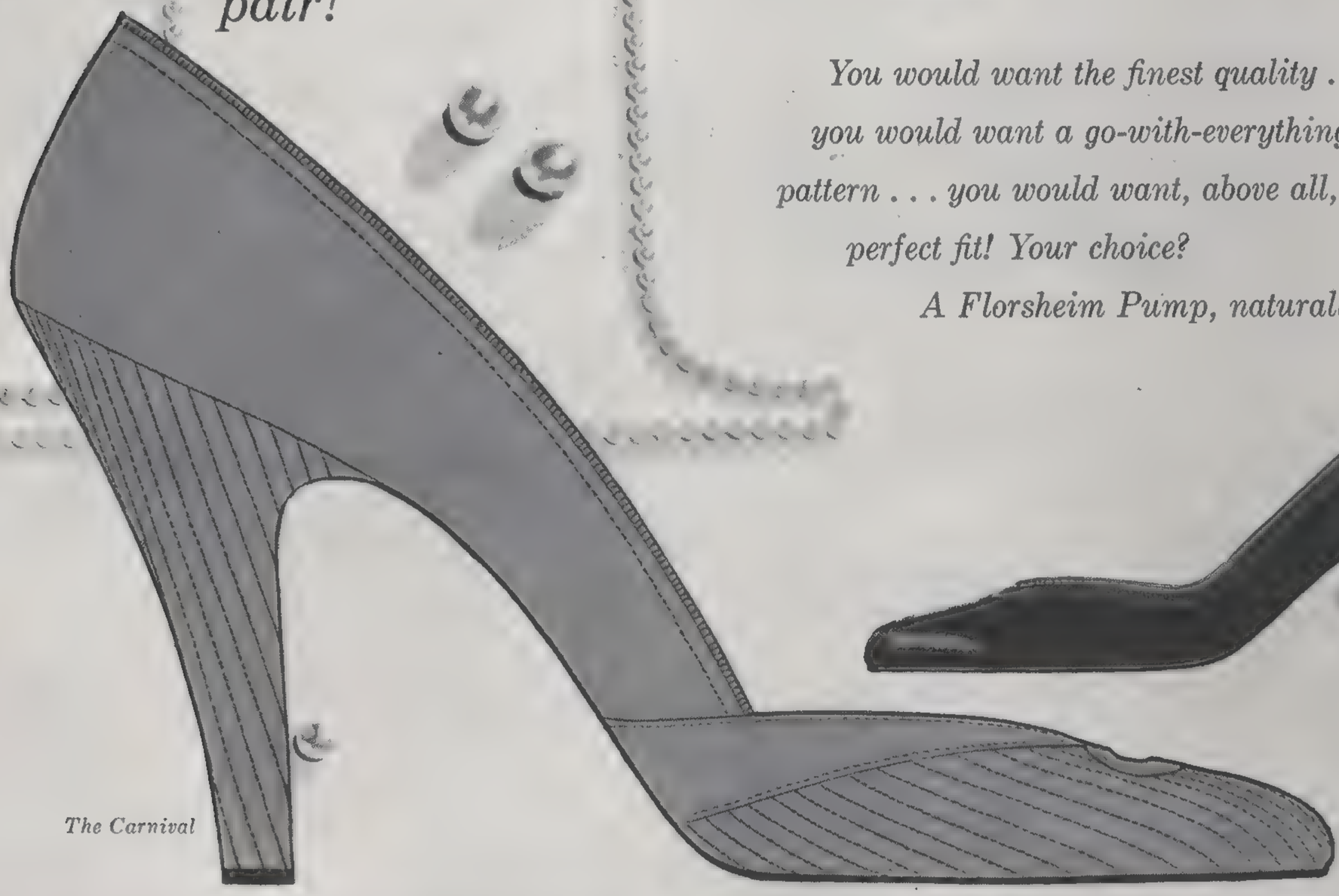


The Crossgrain

Florsheim

Pumps

You would want the finest quality . . . you would want a go-with-everything pattern . . . you would want, above all, perfect fit! Your choice? A Florsheim Pump, naturally!



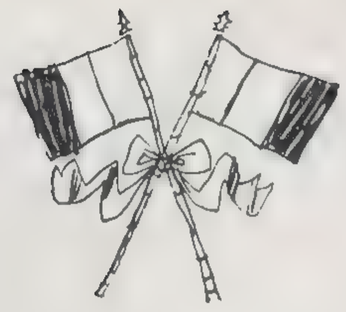
The Carnival

The Hamlet

For the name of your nearest Florsheim dealer write: THE FLORSHEIM SHOE COMPANY, CHICAGO 6

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 182.

COLLEGE SENIORS!



AT LAST IT'S YOUR TURN. NOW—YOU ARE ELIGIBLE FOR

VOGUE'S PRIX DE PARIS

JUST ABOUT THE TIME YOU WERE BORN (WELL—MAYBE YOU WERE THREE)

VOGUE STARTED ITS FAMOUS CONTEST, THE PRIX DE PARIS.

FOR EIGHTEEN YEARS THE PRIX DE PARIS HAS BEEN ONE OF THE REASONS WHY THOUSANDS OF AMERICAN GIRLS

HAVE BEEN THRILLED TO BE SENIORS...IT'S A KIND OF PINNACLE TO ALL THE OTHER

EXCITEMENTS THAT GO WITH BEING A SENIOR. ONLY YOU ARE ELIGIBLE.

ONE OF YOU will win a year's job with Vogue (six months in the Paris office, six months in New York).

ONE OF YOU will win a six months' job with Vogue (in the New York office).

TEN OF YOU will win honourable mentions: $25 cash prizes and top consideration for jobs on other Condé Nast publications (House & Garden, Glamour, Vogue Pattern Book) and introductions to stores and advertising agencies.

ALL CONTESTANTS MUST ENROLL BY OCTOBER 1, 1952

YOUR ENTRANCE BLANK IS BELOW.



PRIX DE PARIS DIRECTOR, VOGUE,
The Condé Nast Publications Inc., 420 Lexington Avenue, New York 17, N. Y.

Please enroll me as an entrant in Vogue's 18th Prix de Paris

Date_____

Name_____

Home Address_____
street *city* *state*

College_____

Your College Address_____

Date of Graduation_____

SEE PAGE 91 FOR RULES AND THE FIRST QUIZ

exciting as a fashion show!



a) Three shining rhinestone stars set off the V neckline. Graceful sleeve is loose fitting above the elbow. 10-gore skirt is slimming. Black, navy, plum, dark green. 14½ to 22½.

b) Lavish, heartshaped rhinestone pin adds the rich touch. Soft pleats grace the bodice, sleeves and skirt. Black, blue, copper, grey. 14½ to 22½.

c) A sparkling ornament, like a jeweled flower, draws attention to the draped collar. Green, red, grey, black. 14½ to 22½.

d) The fabulous touch of rhinestones gleam on rows of twin buttons. Black, plum, green, blue. 14½ to 22½.

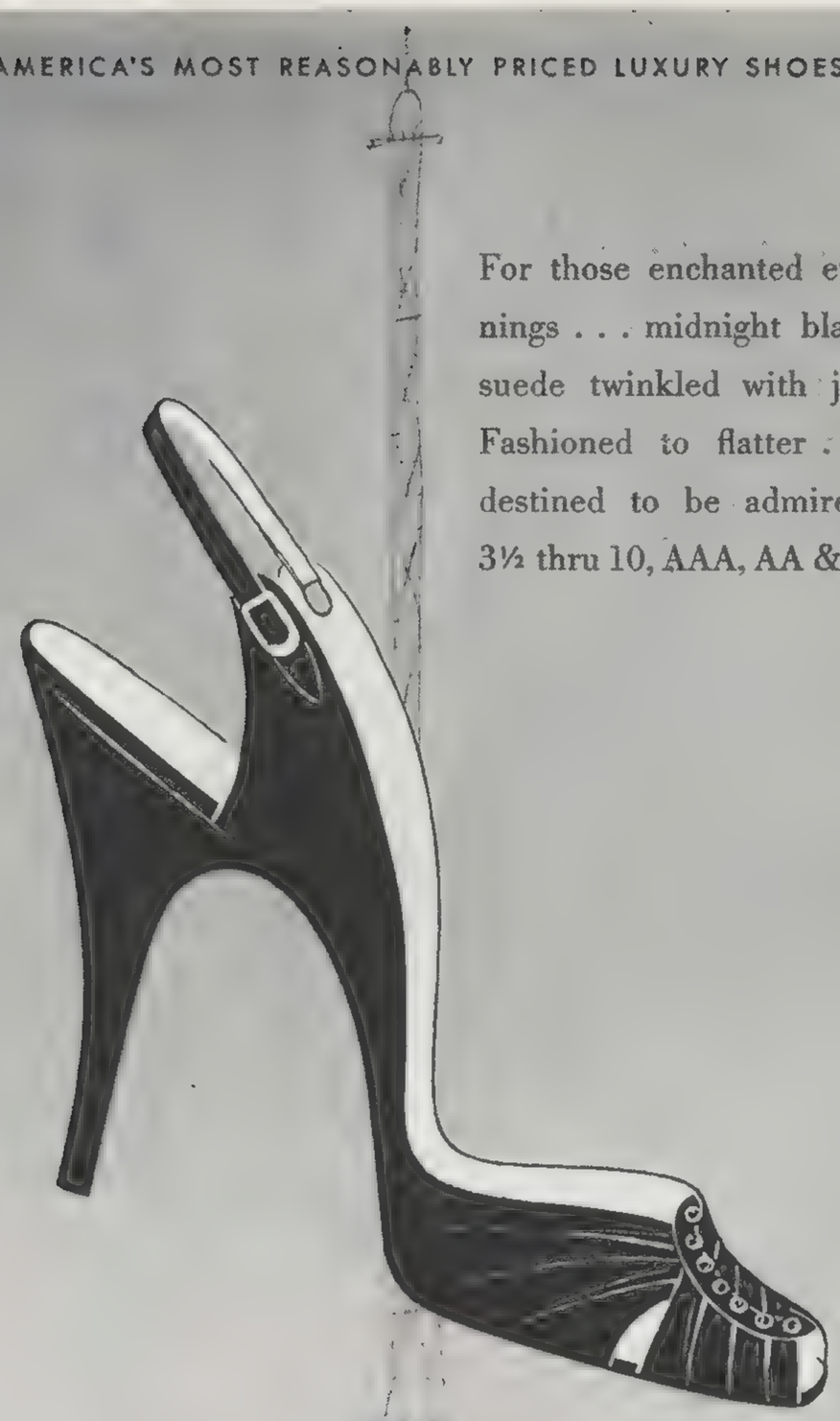
All four dresses in soft, mossy crepe, a fine acetate and rayon fabric. Each dress about $15.

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DRESSES
Young Half-Sizes

For name of your store write

PEG PALMER DRESS CO.
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AMERICA'S MOST REASONABLY PRICED LUXURY SHOES



For those enchanted evenings . . . midnight black suede twinkled with jet! Fashioned to flatter . . . destined to be admired! 3½ thru 10, AAA, AA & B.

FRENCH ROOM
Originals

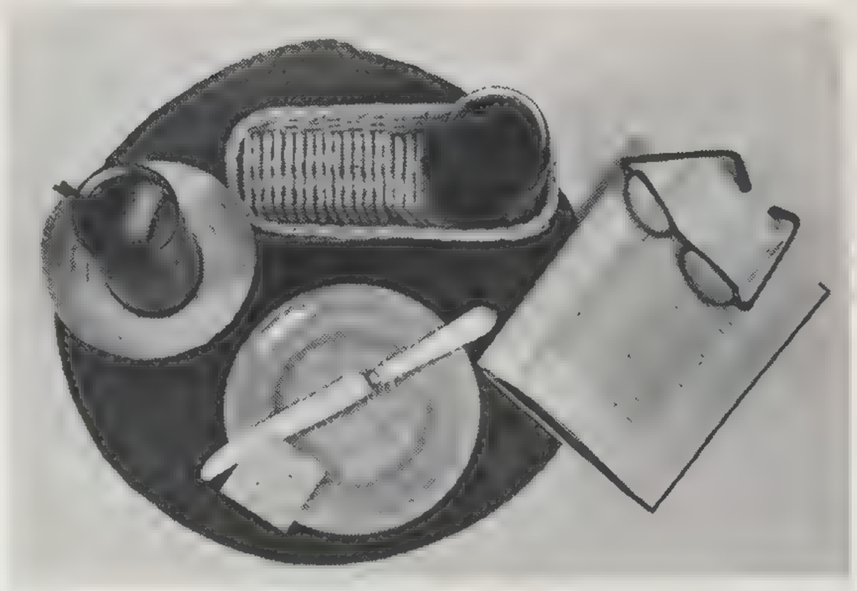
$9.98

see them at
Chandler's
shoe stores

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BEVERLY HILLS, CALIF.
BIRMINGHAM, ALA
BURLINGAME, CALIF
CHICAGO, ILL.
CLAYTON, MO.
CLEVELAND, OHIO
DALLAS, TEXAS
DENVER, COLO
EVANSTON, ILL.
FRESNO, CALIF.
HOLLYWOOD, CALIF.
HOUSTON, TEXAS
JACKSON, MISS.
KANSAS CITY, MO.
KNOXVILLE, TENN.
LITTLE ROCK, ARK.
LOS ANGELES, CALIF
MEMPHIS, TENN
MILWAUKEE, WIS.
MINNEAPOLIS, MINN.
NASHVILLE, TENN.
NEW ORLEANS, LA.
OAKLAND, CALIF
OAK PARK, ILL.
PALO ALTO, CALIF.
PASADENA, CALIF
PORTLAND, OREGON
SACRAMENTO, CALIF.
SALT LAKE CITY, UTAH
SAN ANTONIO, TEXAS
SAN DIEGO, CALIF.
SAN FRANCISCO, CALIF
SAN JOSE, CALIF.
SANTA BARBARA, CALIF.
SEATTLE, WASH.
STOCKTON, CALIF.
TULSA, OKLA.
WASHINGTON, D. C.

DIVISION OF EDISON BROTHERS STORES, INC.

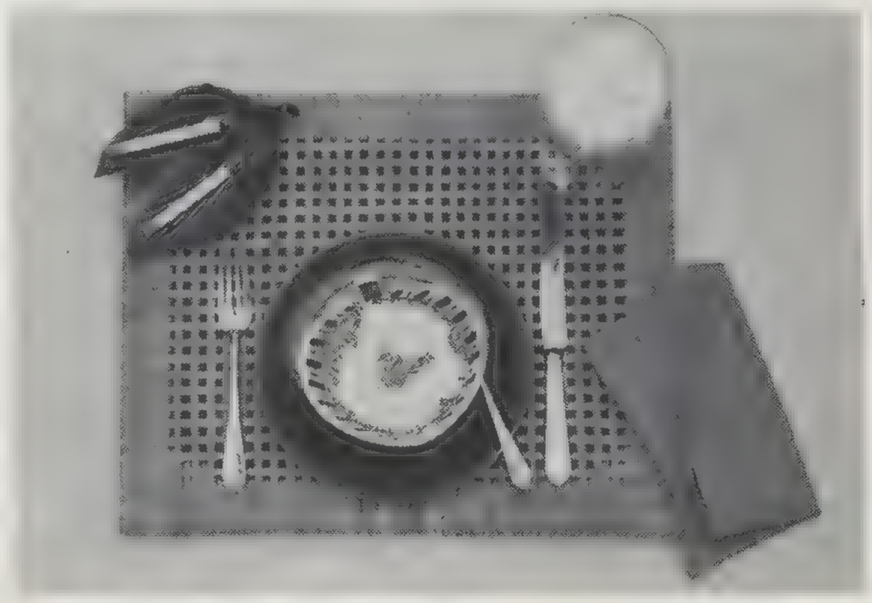
YOU CAN'T WORK ALL THE TIME



There's a fine tendency, among 1952 college girls, to start collecting good silver, china, and pottery, right in college. A few nice things add cheer to tea parties and late "bites," can be built up into sets as time passes (and funds permit). *Above:* For midnight crackers, jam, Coke—a yellow pottery butter plate, cockerel design, $2; wicker cracker-basket, $1; straw-hat coaster, plaid band, under $1; round green straw mat, under $1. All, Helen Cole. Sterling silver knife, Lunt's "Early American Plain"; $6.25.



Afternoon tea has caught on at college (see page 128 of this issue). So has the idea of serving it prettily; of having a real porcelain tea service, that you'll enjoy using in college, and long after graduation. *Above:* Set of celadon-green Royal Berlin china; about $54, including teapot, sugar bowl, cream pitcher, cup and saucer, sandwich plate. English silver-plated tea strainer, wooden handle; $12 plus tax. Black lacquered wood tray; $8. All, Doni Donovan. Lunt's "Early American Plain" sterling silver spoon; $3.67.



GRIGSBY

Other pleasant appointments for a college (or career) girl's room. The tray, a lightweight one for light entertaining, is of woven wicker; $8. On it, a dark green Portuguese pottery plate; $2. Green and white striped Italian pottery bowl; $5.50. Ash tray, a double leaf of green pottery; $3.50. All, Alice Marks. Water goblet with twisted stem; $1. Martin Freeman. Lunt's "Early American Plain" sterling silver fork; $7, reunited here with the knife and spoon of this beautifully simple design.

VOGUE'S 18th PRIX DE PARIS

Contest Rules

1. Each entrant must be graduated during the scholastic year 1952-1953 and must receive the B.A. degree or its equivalent from a college or university within the United States.

2. Each entrant must send in an entrance blank by October 1, 1952. (Fill in the one on page 88 and mail it immediately.)

3. The contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each entrant who is eligible to submit a thesis will be notified by January 30, 1953.

4. Each quiz will consist of four questions—two based on fashion features, two on non-fashion features (music, art, literature, the theatre).

5. The first quiz is published below. The answers are due October 31. The second quiz will be published in the December issue; answers due January 15. Subjects for the thesis will be published in the February 1 issue. The thesis will be due March 2. Although the material contained in the quizzes is editorial in nature and is based on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the contest.

6. Papers will be graded on writing style, current and general information, general awareness, and evidence of ability to "gather, sift, and arrange information."

7. All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ inches by 11 inches. Your name and college, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of Vogue magazine and will not be returned.

8. The winner must be able to fulfill the requirements for obtaining a passport and necessary visas and must be willing and free to join The Condé Nast Publications for one year.

9. The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of the Prix de Paris will be notified by May 15, 1953.

FIRST QUIZ
based on the August 15 issue of Vogue

FASHION (Answer *two* questions)

1. Eight important fashion points for college are made in the August 15 issue of Vogue. Describe in 500 words how these new fashion ideas would affect your wardrobe purchases if you were a freshman again and looking forward to four years on campus.

2. During recent years great strides have been made in the development of man-made fibres. Do you think these new fibres will ever take the place of the natural fibres? Give reasons for your viewpoint, and in your discussion consider only those fibres now available to the consumer. (N. B. If you need to refresh your ideas, you may wish to refer to the article in August 1 Vogue, pages 66-67.)

3. Pick one all-purpose dress from the pages of August 15 Vogue. Tell why you would choose it for yourself on the basis of your life, your figure, your colouring, et cetera. Then select three combinations of accessories, also from that issue, but *not* those our editors have pictured with the dress, that demonstrate this costume's more-than-one-occasion possibilities.

4. Discuss, in 500 words, what influence you feel women have in the purchase of men's fashions. Do you like seeing men's fashions in Vogue?

FEATURE (Answer question No. 1.)

1. Write a profile of yourself in approximately 600 words.

(Answer *one* of the following)

2. As a proposed Vogue feature, write a descriptive article on a sports activity or event you know of, or on a social event in your community (a summer fair, theatre workshop) that might be of specific interest to Vogue readers.

3. Using campus personalities, write a feature similar to "People Are Talking About . . ." (page 139, August 15 issue).

4. Read Vogue's presentation of the Prix de Paris on pages 156-157. Discuss this feature stating why you like it, if you do, or make suggestions as to what, in your opinion, would be a more effective way of introducing the contest to college seniors.

The answers to this quiz are due October 31, 1952, and should be mailed to

VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, N. Y.

VOGUE'S 17th PRIX DE PARIS WINNERS

FIRST PRIZE..... *Catherine Cheremeteff*..... *Bryn Mawr College*
SECOND PRIZE..... *Sally Higginson*..... *Radcliffe College*
Earline Mason..... *Fresno State College*

HONOURABLE MENTION:
Jocelyn Arundel..... *Smith College*
Barbara Boehning..... *College of Mount Saint Vincent*
Frances Daly..... *Wheelock College*
Caroline Fraser..... *Oberlin College*
Hannelore Hahn..... *University of Southern California*
Jane Johnson..... *Radcliffe College*
Denise Musnik..... *Smith College*
Diana Stallings..... *Radcliffe College*
Jerre Yenowich..... *University of Connecticut*

The above winners were chosen from a total enrollment of 1,244 students from 256 colleges.

A must for the lady who knows...

this textured knit dress with the hand-knit look...the mainstay of your wardrobe. So right, the tiny turtle neck, gilt-struck belt, winged sleeves. Individually knitted from finest French Spun Zephyr wool nub yarn. In the Season's loveliest shades. Sizes 8 to 20.

At fine stores from coast to coast

Marinette



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SPORTS CLOTHES

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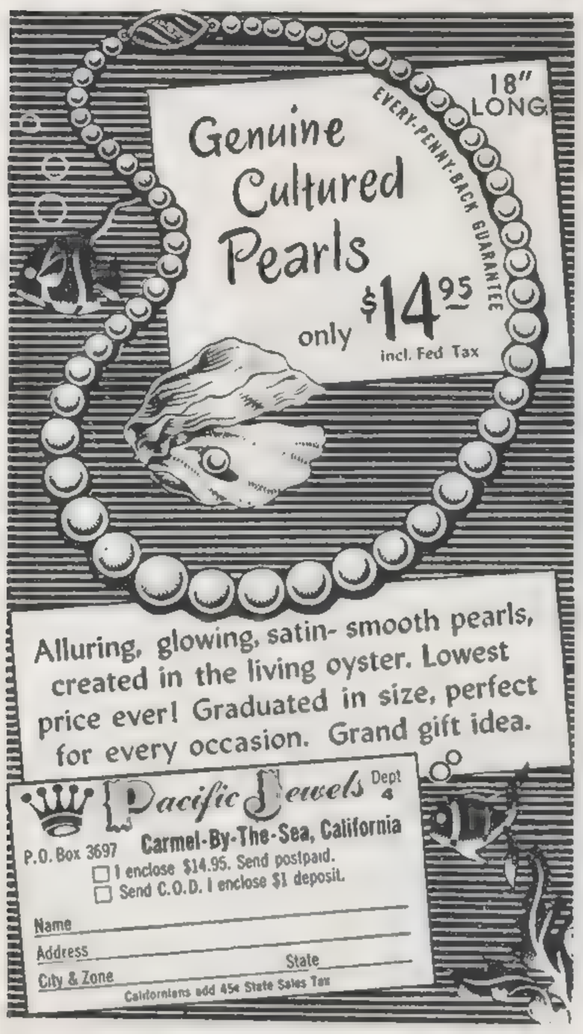
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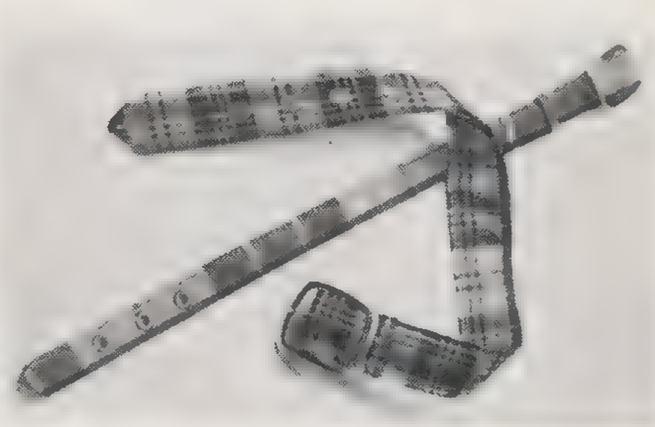
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SHOP



Left: In *white* sheared mouton lamb, a handsome new jacket that might be worn with any of the full-skirted young evening things in this issue. Lined in black rayon faille, and a good buy at $49.50 inc. tax. Harold J. Rubin, 52 E. 56th St., N. Y.

Right: The newest tartans on campus are, probably, these watchband straps of D. and J. Anderson gingham. The wide band in men's or women's length; the narrow one for women only. $1.50 from Walker & Florio, 56 B'way, N. Y.





Left: Male protocol: the Tattersall-checked shirt with a buttoned collar in blue on white, or red and black on white, brushed cotton; $7.50. The blunt-collared shirt in blue, grey, or tan chambray—French cuffs; $5. London Shop, 441 Madison Ave., N. Y.

Right: The important new overblouse, found in a good blueing-blue cotton, with an embroidered white shirt-front. Also in clear berry red; made in Mexico. Sizes small, medium, large. $12.50 from Fred Leighton, 15 East 8th St., New York.



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Left: When at-home means in the dormitory: tight black velveteen pants; a smock of blue, turquoise, green, or rose Indian head cotton. Pants, sizes 10 to 18; $13.50. Smock, $5.95. Mary Lewis Fashions, Box 216, Glen Head, New York.



Right: For the very youngest undergraduate, a dress of brown and blue plaid gingham, with white piqué collar and cuffs; pouchy pockets. A Fleurette dress, in sizes 3 to 6x. $7.95. Sizes 7 to 12. $8.95. From Bonwit Teller, Philadelphia.



Left: The Argyle question very often is: When? Our sources tell us they're wanted by November, at least—these are ready now for packing. All wool, by Bernhard Altmann; $3.95. J. Press, 341 Madison Ave., N. Y.—also in the shop's Yale branch at New Haven.

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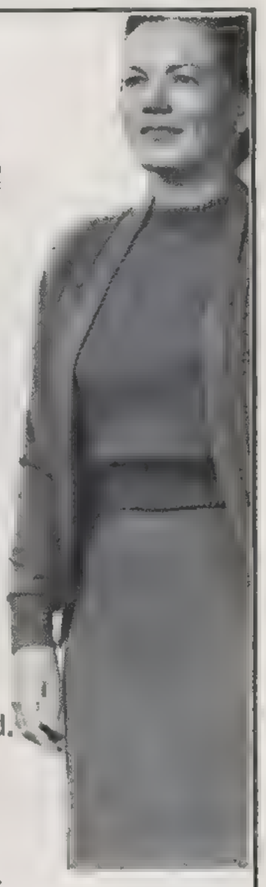
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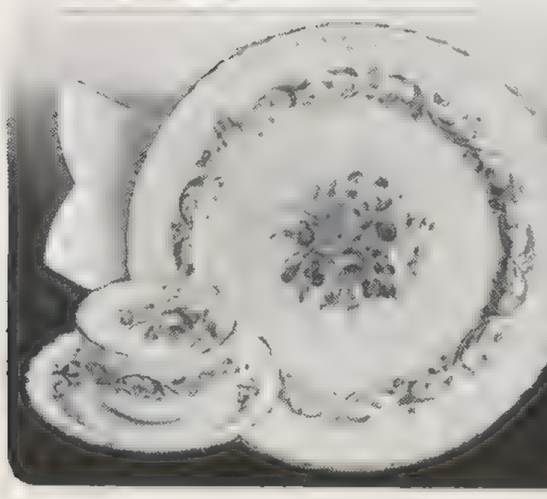


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4 PLACE DU PALAIS BOURBON, PARIS 7
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VOGUE IS PUBLISHED BY
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VOGUE
INCORPORATING VANITY FAIR

New York **Paris** **London**

I. S. V.-PATCÉVITCH, Publisher

EDNA WOOLMAN CHASE, Chairman of Editorial Board

AUGUST 15, 1952

COLLEGE FASHIONS

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COVER: For details, and for a full-length look at this suit, see page 168.

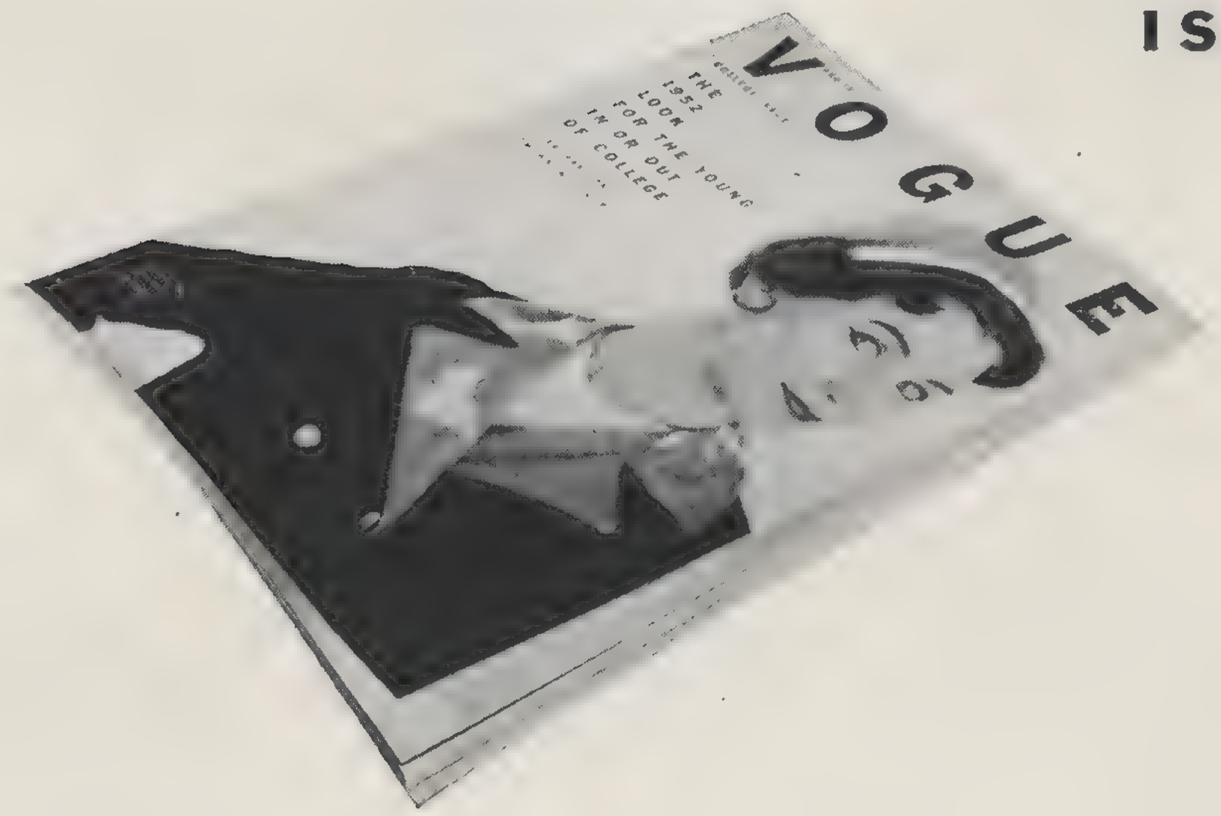
Little girls should be seen in Celeste *frocks*



English Cotton Plaids. Left: Jerkin buttoned on to a separate circular skirt and broadcloth blouse. Red plaid. 3 to 6x **$12.95.** 7 to 12 **$14.95.** Center: Blue and green plaid, Irish linen trim. 3 to 6x **$10.95.** 7 to 12 **$12.95.** Right: Autumn-leaf tones (green, brown, red), Swiss embroidery trim. 3 to 6x **$8.95.** 7 to 12 **$10.95.** At better stores or write **Celeste**, Dept. V-1, 1350 Broadway, N. Y. C.

VOGUE'S EYE VIEW:

WHOSE ISSUE IS THIS?



The cover says it's an issue for the young in and out of college.
We know one reader, out of college these twenty years,
who'll be studying it—and wearing some
of the fashions in it the minute that autumn arrives.
For a young look is a look that has no age limits
(it's strictly a matter of mind and of figure),
and no geographical boundaries (it's as right in the Colony as it is in college).
That's a fact—and the fact was never truer than it is this year.
This year, Fashion and Young Fashion are in the closest kinship:
the sweater silhouette, the cardigan suit, the unpinched jacket,
the two-piece dress, the fuzzy hat—they appear
in both categories. The only difference is the candid new look
that the 1952 young fashions have
(see for yourself on the following pages);
if that's a look you like, and if you can wear it,
this issue is for you even if you graduated with the class of 1932.



COLOUR CAPSULE: 45 COLLEGE FASHIONS PREVIEWED HERE

See them in detail on the next 27 pages

A. EVERYTHING'S SWEATER-LOOKING

B. THE SWEATER SET IN JERSEY

C. JACKETS: BOUND COPIES OF SWEATERS

D. CAMEL COLOURS

E. THE OVERBLOUSE

F. A BRAND-NEW GABARDINE

G. THE JACKET'S A SHIRT

H. FARAWAY NECKLINES

I. THE TWO-PIECE BALL DRESS

J. BLUE WITH GREEN FOR EVENING

RUTLEDGE








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THE 1952 LOOK FOR THE YOUNG—

CANDID FASHIONS

Candid: clearly young, clearly simple, unmistakable and unaffected—that's the fashion feeling now. You'll see it on the following pages, feel how it sets this year's look apart from last.

The sweater dress, anything knitted, suddenly seems the smartest thing you can wear. But that's not all there is to it. You want your hips trim and narrow as possible; a fuzzy beret on the back of your polished hair, and hooped earrings dangling; you are likely to wear a ring as big as a marble, carry a bag like an overgrown memo pad, and walk out in red shoes . . . with any dress you wear (except a red one). The new look is compounded of a candidly simple costume and a witty, but not gaggy, detail. You need an eye that doesn't confuse the dull with the unadorned good; the patience to see that your clothes fit, and to turn yourself out as put-together, as spit-and-polish-neat as a brand-new Ensign.

If you belong to the "in-college" division of the young for whom these pages were edited, and can have only a half-dozen of the things on the next pages, let them be: the furry coat to wear forever; the cashmere sweater-dress to wear everywhere; the knitted beret, to wear with everything—and the big pale-blue and green ball dress, to sweep everyone off his feet. If you can add the gabardine suit, the sweater jacket, the late-day sweater set (or the black pleated taffeta dress), and separate skirts, sweaters, shirts—you'll have what's known as a Nucleus. We can guarantee that you'll look and feel completely 1952, completely equipped, anywhere on or near a campus, going to or coming from. Unless, in classes, you belong to the dungaree and grey-flannel-shorts set. We left these out, but you needn't, if they go to your school.

You've seen them in colour
on the two preceding pages.
On the next 27 pages,
we show them in detail—
all 45 Vogue College Fashions
in shops across the country



A EVERYTHING'S SWEATER-LOOKING

1. Cashmere sweater dress, p. 109.
2. Camel sweater jacket, p. 125.
3. Cardigan raincoat, p. 110.
4. Lemon sweater, gold tweed skirt, p. 111.
5. Sweater-bound flannel suit, p. 110.
6. Furry cardigan coat, p. 108.
7. Extended sweater, the dress on p. 110.
8. White sweater, ivory skirt, p. 111.

B THE SWEATER SET IN JERSEY

9. Orlon-and-wool jersey sweaters, p. 106.
10. Cashmere-and-nylon-jersey ditto, p. 111.
11. Beige and taupe ditto, p. 111.

C JACKETS: BOUND COPIES OF SWEATERS

12. Cover suit—again, on p. 168.
13. Longer sweater jacket, p. 105.
14. Blocked cardigan, p. 104.
15. Nubby sweater set, p. 107.
16. Black and beige sweater jacket, p. 110.

D CAMEL COLOURS

17. Camel and velveteen suit, p. 126.
18. Chesterfield coat—in camel; p. 127.
19. Camel wool evening dress, p. 125.
20. Camel box-jacket suit, p. 124.
21. Camel dress, white fascia, p. 127.
22. Camel dress plus scarf, p. 127.

E THE OVERBLOUSE

23. Pale-blue overblouse, p. 120.
24. Same idea—white cotton shirt, p. 120.
25. Same idea—blue jersey shirt, p. 121.

F A BRAND-NEW GABARDINE

26. Camel-tan gabardine dress, p. 112.
27. Gabardine skirt, p. 113.
28. Gabardine and silk suit, p. 112.
29. Black gabardine pants, middy; p. 112.
30. Nucleus suit, gabardine; p. 113.

G THE JACKET'S A SHIRT

31. Shirt jacket costume, p. 122.
32. Herringbone jersey shirt jacket, p. 122.
33. White capeskin shirt jacket, p. 123.

H THE FARAWAY NECKLINE

34. Faraway neckline—red velveteen, p. 128.
35. Standaway neckline—black taffeta, p. 129.
36. Low turtle neck—knitted dress, p. 128.
37. Low turtle neck—thick sweater, p. 129.

I THE TWO-PIECE BALL DRESS

38. Chiffon top, satin skirt, p. 118.
39. Lace sweater, faille skirt, p. 119.
40. Silk jersey top, taffeta skirt, p. 118.

J BLUE WITH GREEN FOR EVENING

41. Parchment taffeta, satin fascia, p. 114.
42. Velveteen coat, satin skirt, p. 116.
43. Chiffon bodice, satin skirt, p. 117.
44. Taffeta dress, green satin sandals, p. 117.
45. Satin ball dress, faille ribbon, p. 115.

From here on in: the main reason why we're calling the young new fashions "candid": jackets, coats, and dresses based on that simple silhouette—the sweater. Of course, the sweater's something the young have always loved, but this year designers have turned the full force of their talents on it—meaning: not only sweaters with new ideas and new purposes, but a whole sweater-looking, easy-looking new style of dressing.

TWO NEW LOOKS IN SWEATERS:



The longer sweater: your new short coat

Facing page: A young, candid, new kind of costume—a sweater like a varsity letter-man's, acting as a short coat for any well-cut, well-pressed skirt.
The hat: this year's hat—a beret worn like a shower cap; hair all tucked in.
Sweater knit of nubby black wool, by Geist & Geist, $18.
Sweater, Madcaps beret, and Kay Fuchs gloves, all at Lord & Taylor.
Sweater also at: Garfinckel's; The Dayton Co.; Neiman-Marcus.

The blocked cardigan: your new box jacket

This page: A black wool cardigan sweater blocked right to its hem so it's straight as a box, and bound with white-black-and-brown ribbon; $12.
Pull-over, $9; skirt, $15.
All by Premier.
All, plus the Dani beret, and Shalimar gloves, at Peck & Peck; Neiman-Marcus; I. Magnin.

For other stores, see page 82.

FRANCES MCLAUGHLIN



Keep it candid—your 1952 sweater set: Polish your hair with a brush and tuck the ends into a shower-cap beret (that's any beret, worn straight back). Put a sparkle in your eyes; there's a new lotion that comes in a purse-size squeeze bottle. Add belt, bracelets, a bib of pearls or golden beads.

Two new ideas in sweater sets:

Facing page: The set's the same—cardigan and pull-over. The difference is that they wash and dry as fast as your stockings, thanks to the Orlon-worsted blend in the Thalspun jersey. Beige cardigan, $11; pull-over, $10. Skirt (also washable!) of brown Orlon-and-wool "Lorette," a Milliken fabric, $15. These by Loomtogs, the Coro necklace, and Jana bag: at Best's. Sweaters and skirt, also at Jordan Marsh; Hutzler's. Madcaps beret, at Saks Fifth. Gloves with elasticized wrists—by Superb at De Pinna.

Below: The sweater set nubbier than it's ever been—the cardigan longer, the turtle neck sleeveless. In navy-blue wool with a bird's-eye knit, the cardigan, $10; the turtle neck, $8. Skirt of red Botany wool flannel, $10. By Jane Irwill. These, Richelieu necklace and Alan bag, at Henri Bendel. Sweaters and skirt, also at Hutzler's; I. Magnin.



For shops in other cities, see page 82.

FRANCES MCLAUGHLIN

Keep it candid—your new sweater dress. Carry a bag like a giant billfold but, just this once, put away the big pins, the big scarfs, and put away your fascia; a narrow belt's better here. So's a narrower figure. A good hip reducer to work on now, while school's a month away: On back, arms out, legs up—lower right leg to floor and at the same time cross left leg over body trying to touch toes to right hand. Bring legs up; repeat.



The 24-karat sweater dress

That really glorious fashion,
the sweater dress, at the top of
its form. Here's why (and the why of the
price): a cashmere jersey fabric
that's woven with nylon for strength;
grosgrain binding and pearl buttons,
just like a sweater; and a
lining of nylon marquisette.
A Nantucket Natural design, $70.
At Bonwit Teller; Garfinckel's; Harzfeld's; Frost Bros.
The Gant Madeleine gloves at Best's.

The furry cardigan coat

This page: Your newest reversible:
a coat under the cardigan's influence—
one side of camel-tan wool Kasha;
the other, of brown alpaca pile; and all
the edges, camel-tan rib knitting.
By Lumay, $90. Coat, Jantzen white wool
stole, and camel-coloured Dawnelle
gloves, at Saks Fifth; Harzfeld's.
Coat also at The Dayton Co.
Below: The billfold handbag—
a magnified wallet,
in camel-tan cowhide. By Roger Van S,
$13, plus tax. Saks Fifth.



For shops in other cities, see page 82.

FRANCES MCLAUGHLIN





Everything's sweater-looking—raincoats,
dresses, jackets. There's a sweater
behind every fashion here.

1. The jersey raincoat that could be
an only coat—its Milium-lining
is all-year insulation. You saw this coat on page 100
in red; here it's black, with black sweater ribbing.
By Lawrence of London in Wyner wool jersey,
about $75. Saks Fifth; Hutzler's.
Kangaroo bag, black velvet with a satin
envelope inside, by Ingber, $8*. Saks Fifth.

2. As sweater a dress as ever happened:
the jersey sheath, black. By Nantucket
Naturals, in Wyner wool jersey, $30.
Sawtooth fascia, by Criterion, $8.50.
All, from Peck & Peck.

3. Black knitted jacket—straighter,
as it should be; sweater, of course.
Reversible to its camel-colour fake fur lining.
By Geist & Geist, $40. Gunther Jaeckel.

4. The sweater-suit: cardigan jacket,
a bound copy with roman-striped ribbon;
straight skirt. By H. & E. Shapiro,
in grey J. P. Stevens flannel, $30.
Lord & Taylor; Neiman-Marcus.
Striped gloves by Hansen (detail, page 180).

*PLUS TAX

1

EVERYTHING'S SWEATER-LOOKING—



2



3



4

FRANCES MCLAUGHLIN



5



6

5. This is where it all began: sweaters. Halter top and cardigan of cashmere and nylon jersey, beige, with fake coral, pearl, and gold beads. (View with the cardigan is No. 11, on page 101.) Freewheeling skirt, brown corduroy. By Raissa Masket. Cardigan, in Heller jersey, $25; halter, $15; skirt, in Crompton corduroy, $15. All, from Lord & Taylor.

6. A sleeveless pull-over vest and cardigan *and* skirt: of beige and taupe wool jersey, the skirt a deeper shade and knife-pleated all around. By Raissa Masket, in Wyner jersey. Cardigan, $15; vest, $10; skirt, $15. Lord & Taylor.

7. Pale, shaded colours—sweater to skirt. *On the left,* a wool jersey shirt in lemon; a gold tweed skirt with a fringe down the front. By Owen-Morgan, the top, $11; skirt, $30. From Peck & Peck. *On the right,* the sweater blouse is white wool jersey; the skirt, heavy ivory tweed. Top, $10; skirt, $25. By Toni Owen; Lebanon jersey. Altman; Hutzler's.

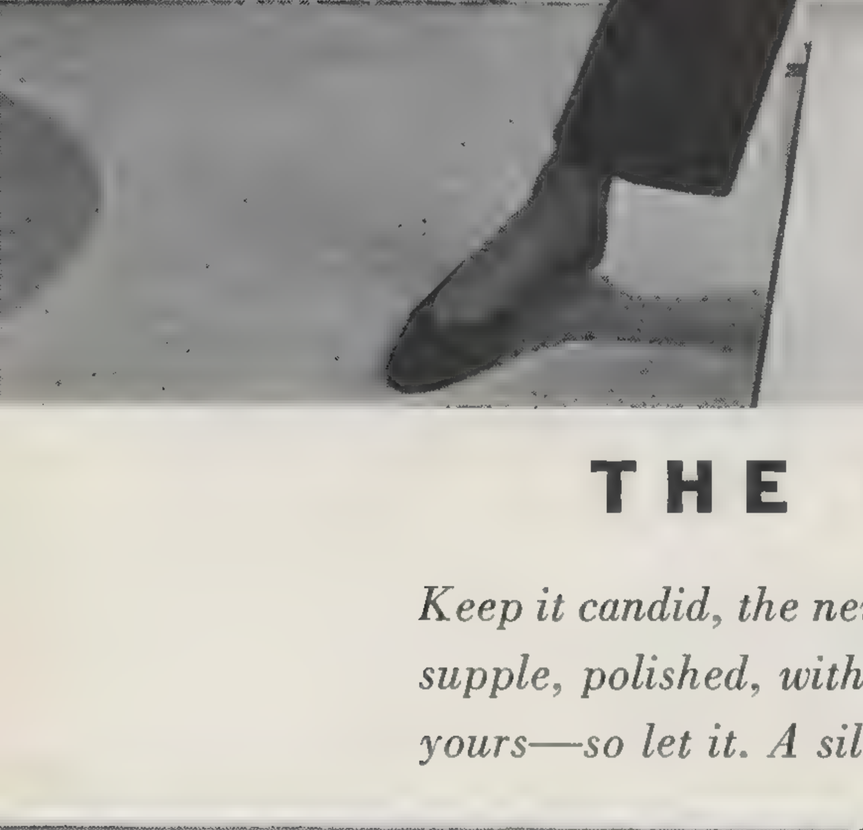
For shops in other cities, see page 82.

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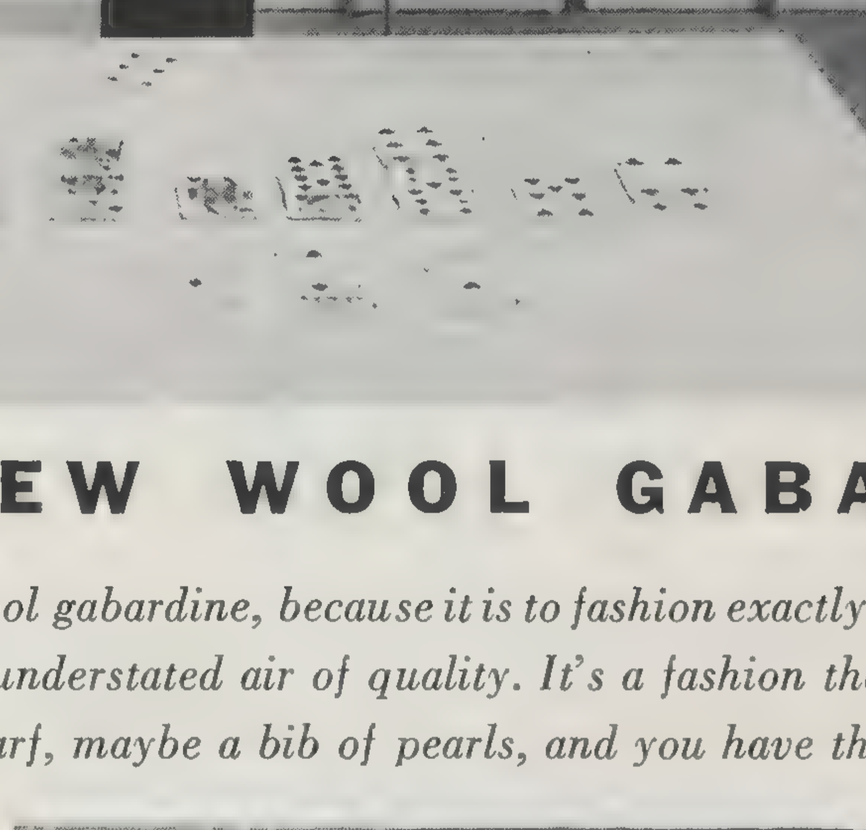
1.

THE NEW WOOL GABARDINES

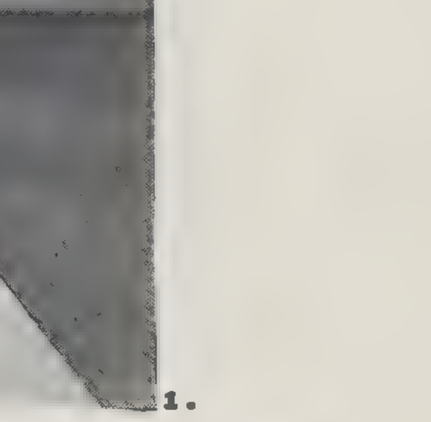
Keep it candid, the new wool gabardine, because it is to fashion exactly what kid is to gloves—supple, polished, with an understated air of quality. It's a fashion that hangs by a figure—yours—so let it. A silk scarf, maybe a bib of pearls, and you have the newest look there is.



2.



3.



4.

5.

TED CRONER

1. Gabardine, and black, for a pair of marvellously tailored slacks, a middy. By Carolyn Schnurer, in Juilliard wool; slacks, about $20; middy, about $25. Best's; Neiman-Marcus; I. Magnin. Capezio flats, $11. Lord & Taylor.

2. Gabardine dress; this time it's camel-colour, has a pink silk scarf tucked in. The skirt full, gored. By Kenneth Tischler in Botany wool, $50. From Rosette Pennington.

3. Gabardine, and it's grape—with periwinkle blue for a pleated silk fascia and the lining of the brief, squared-off jacket. Close-curved dress and jacket by J. L. F. in J. P. Stevens wool gabardine. $70. Bonwit Teller.

4. Pin of textured gilt, rhinestones, by Castlecliff, $10 plus tax. Jay Thorpe.

5. Nucleus of a wardrobe: navy-blue gabardine suit with a many-pleated skirt, a rounded little jacket, black velvet collar. By Ben Gaynes, in Miron wool gabardine, $80. Richelieu fake pearl bib.
All. Bonwit Teller: suit also at Seidenbach's.

6. Skirt and shirt—never better than here: black gabardine skirt, white cotton shirt, finely-tucked. By Carolyn Schnurer.
Juilliard wool gabardine. Skirt, $23; shirt, $15. From Henri Bendel.

For shops in other cities, see page 82.

6.



Newest beauty guarantee—blue with green. For once, wear shoes to match; either blue or green. Comb your hair in an unmistakable silhouette—good hairdressers now come in tube or jar to be slicked on with your hands. Try a new green eye shadow; pistachio, spruce, or herb. Add clear rhinestones. Crinolines? One to a skirt.

EVENING: BLUE WITH GREEN

A combination that's turning out to be a revelation—blue with green,
green with blue. Every model we tried it on took on a new, clear beauty.
Which is, after all, the *reason* for an evening dress.
Opposite: One momentous dress—very sound investment, even if it's worn only a few times
a year. This year's most beautiful dress, pale-blue satin with a length
of forest green faille tied like a glorified order ribbon. By Ceil Chapman, in Du Pont acetate,
$125. Saks Fifth; Hudson's; Hutzler's; The Dayton Co.
Below: Entirely 1952—the short real evening dress of forest green sheer taffeta,
wrapped with a pale-blue satin fascia. Further identification:
the skirt is 10 inches from the floor, and spread lightly on *one* crinoline.
By Rappi, about $60. At Lord & Taylor; Garfinckel's; Neiman-Marcus.



For shops in other cities, see page 82.

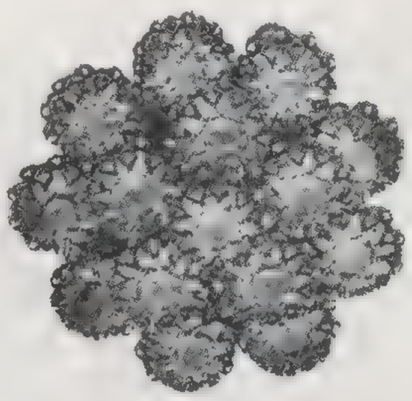




Evening sweater jacket: pale-blue velveteen worn over green:

Facing page: A new length in evening coats—
one that's right with full *or* narrow
skirts. Unwaisted, it can be drawn tight
around the hipbones. In pale-blue
Crompton velveteen, about $45.
Rhinestone earrings by Bogoff, $7*.
Coat and earrings at Bergdorf Goodman.
Coat also at Garfinckel's; Hudson's;
L. S. Ayres; I. Magnin.
Complexion: Pond's "Ivory Angel" Angel Face.





Blue with green: short evening shapes

Upper right: Pale-blue chiffon halter,
tied in a bow at the back of the neck;
forest-green hammered satin skirt.
Halter, $17. Skirt, of Folker satin, $15.
By Nelly de Grab, at De Pinna; I. Magnin.
Green satin opera pumps: Andrew Geller.
Lower right: Evening's other blue—bright
blue—in an Empire-waisted halter dress.
And, to get the proper combination,
add bright green satin sandals and handbag.
By Filcol of Elgin taffeta woven of Celanese
acetate, $50. Altman; Garfinckel's.
Above: Rhinestone pin by Kramer,
$12*, Saks Fifth Avenue.

For other stores, see page 82.

*PLUS TAX



Divide for easy packing—that's something evening separates have always done. Give you (via fascias) a wonderful waist—that's something else they're famous for. But now they measure ten inches from the floor, so now you'll be wearing them even to balls – everywhere, excepting great cotillions.

Far left: The top, of palest pink chiffon, in nonstop pleats; the skirt, a beauty in crimson satin. By Ceil Chapman. $110. Bergdorf Goodman; L. S. Ayres; Neiman-Marcus.

Left: A freewheeling round of pink taffeta with its own crushed fascia. The top, draped mat jersey, buttons in. $70. Best's; L. S. Ayres; I. Magnin.

A new length, a new following:

BALLROOM SEPARATES



This page: Black and white—and two surprises. A white lace sweater (it buttons on); a black faille skirt, bouffantly full (it sways just ten inches above the barest sandals she can find). The surprises? a pink fascia; a tiny hat—the hat for dinner only. Dress, by Rappi in faille of Celanese acetate. $70. Bendel's Young-Timers; Hudson's; Frost Bros. The hat—black velvet, a feather—by Madcaps, at Henri Bendel.

For shops in other cities, see page 82.

THE OVERBLOUSE— THE SHIRT THAT'S OUT IN THE OPEN

For a slim young creature—who else? A longer, looser blouse, cut and finished to be worn outside. Pull it down like a sweater. Belt it or not; wear it with a straight skirt, or a straight-pleated one, or narrow velvet pants.





KRIZIA Milano.

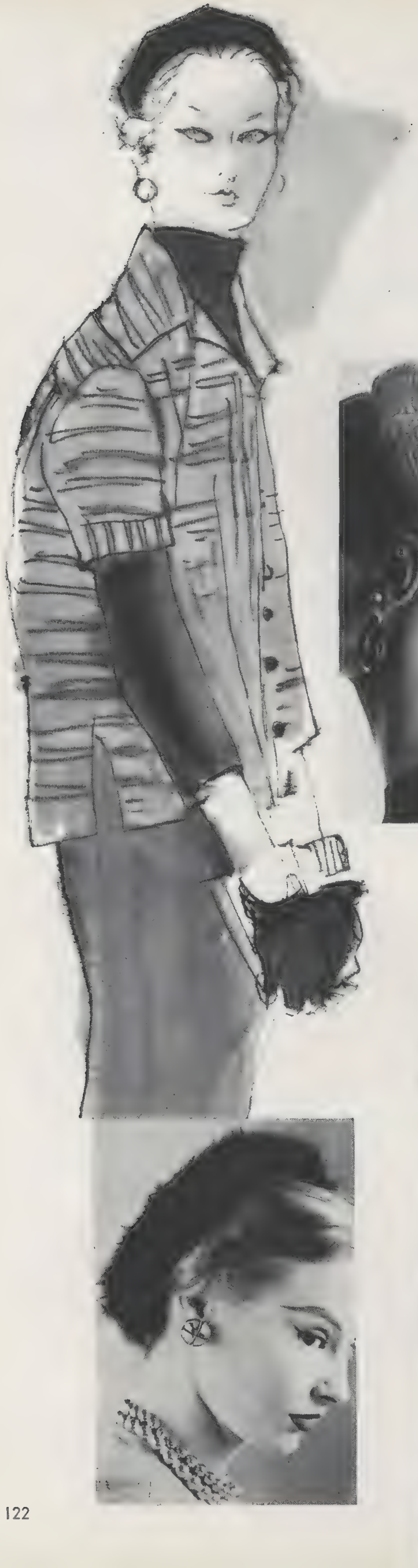
Opposite page, seated: Young woman in an overblouse made like a man's shirt, but shorter; in pale-blue Irish linen. We belted it to flare for all it's worth; added, at the open neckline, about six lariats of pearls. In McBratney linen, Tebilized, $19. By M. Sloat at Bergdorf Goodman; Frost Bros.
Opposite page, standing: Overblouse of white sheeting, with long, full sleeves, tightly cuffed; a gathered-in waist, to which we've added a belt. By Morlove in Wamsutta cotton, $8. Bonwit Teller; Neiman-Marcus.
Right: The overblouse in jersey—this time with the fit of a sweater. Of worsted Miron jersey in a clear, bright blue. This, and the pleated flannel skirt (dyed the exact same shade as the jersey top), by M. Sloat. Overblouse, $15. Skirt, $25. At Lord & Taylor; Strawbridge & Clothier; Jenny's; Meier & Frank.
Velvet pompon hat, by Suzy, $10. Lord & Taylor.
The accessories on these pages:
Opposite page: A ring as big as a marble—made, in fact, of agate, on silver. $12 plus tax at Art Smith.
Below, left: A saddle-leather belt with a little saddle pocket that's a campus carryall. In it, a herringbone silk square. Belt, by Vogue Belt Company, $5; Echo scarf, $3. Both at Bonwit Teller. The knitted nylon glove by Shalimar, $3 at Peck & Peck.
Link and gilt bracelets by Bergère at Saks Fifth.
Below, right: Caught—a brand-new bracelet idea—handcuffs, gold-plated. By Ledo. Saks Fifth.
Nylon-and-rayon glove, by Marcel Wagner, at Franklin Simon.
For shops in other cities, see page 82.





RUTLEDGE









Shower-cap beret—
the hat that's
a hair style

Keep it candid—the new shirt jacket's so straightforward you could hardly do otherwise. Right accents come easily: a new back-of-the-head beret; brushed-back hair; definite earrings. Keep your skirts straight, your hips ditto.

The shirt jacket— the shirt that's out-of-doors

Opposite page, left: It's a bona fide shirt—except for the fact that it's a jacket. Ginger-and-black striped wool, the sleeves purposely short to show an arm's-length of the black dress beneath. Dress and jacket were designed as a costume; might be the newest kind of all-day suit a young figure could wear. Both, of Celanese acetate and wool.
Costume by Kasper, $40. Lord & Taylor; Garfinckel's.
Crinkled black wool gloves by Wear-Right; Lord & Taylor.
Opposite page, right: Shirt jacket of a new wool jersey—grey and black herringbone. The skirt, grey flannel. The blouse, a surprise: sleeveless mat jersey in *pink*. Jacket of Heller jersey, $17.
Skirt of Hockanum flannel, $15. Blouse, $13.
By John Miller. Bonwit Teller; Hutzler's; Hudson's.
This page: A stopper, if we've ever named one: shirt jacket in gleaming white capeskin, a carbon copy of a man's button-down shirt. Here—over tight black velvet pants; another day, over a plain black sheath at cocktails. Any day, with a wool skirt in town.
By Leathermodes, about $45. Henri Bendel; Thalhimers; Neiman-Marcus; Morgan's of Canada.
The berets on the opposite page:
Top: Shower-cap beret, hand-knitted of red wool. By Madcaps, $9. Earrings, mock tortoise hoops by Bergère. Both, Saks Fifth; Neiman-Marcus.
Far left: Fuzzy black Angora beret, lined in faille. By Dani, $10. Cut-out gilt earrings, by Napier. Hat and earrings, Jay Thorpe.
Left: Beige rabbit's-hair beret, with a band of black knitting. By Madcaps, $8. Silk square in a ribbony print, by Glentex. Gilt ear discs, with an etched design, by Accessocraft.
All, Lord & Taylor; beret also at Garfinckel's.

For shops in other cities, see page 82.



It's a natural for the young—this polo-coat beige —and now it's no longer limited just to polo coats. See here: camel-coloured wool suits, dresses, separates, Chesterfields, even a dance dress. See here: the colours camel goes with— lemon, apricot, grey, red, black, white. Delicious.

CANDIDLY YOUNG COLOUR— CAMEL



Opposite page: A dress as clearly evening as bare fact can make it—in camel-coloured wool, with a lemon chiffon scarf run across the top; the skirt at ten inches from the floor.
By Anne Fogarty, $60. The gilt ball-drop earrings, gilt beads and bracelets, by Monet.
All from Lord & Taylor.
Opposite, right: 1952's cardigan jacket, in camel-tan wool—shown here with the knit sheath on page 110. Jacket by H. & E. Shapiro, $30.
The earrings are make-believe tortoise shell— by Bergère. The stocking cap, actually a fluted silk triangle scarf by Bersoie.
All, Saks Fifth.
Both costumes opposite also at Frederick & Nelson; Montaldo's. With both: two-in-one lipsticks—"Sun Gold" with "Red Cactus" by Elizabeth Arden.
This page: The suit—camel. Lined with striped cotton, and made with a cotton blouse to match. Suit, by John Miller, in wool and camel's hair. Jacket, $30; skirt, $17; blouse, $8. All: Altman; Frost Bros.; I. Magnin. The hat, a complete cover-up of camel-coloured jersey with a black-ribbed band.
By Madcaps, $6, at Bonwit Teller.
The bag: big and beautiful in fleece, calf-bound.
By Alan in Dynel fabric, $20 plus tax.
Bloomingdale's; Halle Bros.
For shops in other cities, see page 82.



RUTLEDGE





RUFLEMGE



1

Camel combined: with red, black, white



2

Opposite page: Camel, with red:
a suit that's belted in tan leather, has a collar
and cuffs of red velveteen. By H. & D. in Botany
fleece, $75. Her hair is skinned back
under a shower-cap beret, velveteen, too, and red.
By Dani, $6. Camel-colour jersey gloves, $6;
Lord & Taylor. Suit also Hudson's.

1. Camel with white: the dress is camel-coloured
wool; the scarf—we've added it—white satin.
Another addition, after five, could be
a crinoline. By Anne Fogarty, $50. Lord & Taylor.

2. Camel shirt, camel skirt, and—somewhat
hidden here—a pleated fascia of white velveteen.
By Lotte, the blouse, $13; skirt, $18; fascia, $4. Best's.
Good shoe with camel: tan calfskin.
By De Liso Debs, $17, at Jay Thorpe.

3. The Chesterfield coat—camel. Camel-coloured
fleece, it is; with a black velvet collar,
buttoned shirt sleeves. By Lo Balbo,
in Juilliard fleece, about $85. Bonwit
Teller; Flah's; Hutzler's.

For shops in other cities, see page 82.



3

FARAWAY NECKLINES—ALL HOURS





The faraway neckline—undiluted praise for a young throatline. Shown here over another new fashion, afternoon tea in college. Tea used to mean "Dean's Tea"—once a term. Now it's a daily habit; could be a party, or just fifteen minutes of talk with the girl who keeps a tray of pretty tea things in her room.





Opposite, left: This might be the Dean's Tea—she's wearing the red velveteen dress of page 100; by Nona, in Merrimack velveteen, $50. Her black velvet pillbox has a quill that shoots straight out of the picture; by Betmar, $8. Rhinestone: pins and earrings by Accessocraft. All, Milgrim. Royal Vienna teacup, Saks Fifth.
Opposite, right: This faraway neckline is an overgrown turtle neck—part of a knitted sheath of heavy Oxford grey wool. By H. & D., $40 at Saks Fifth. Elkskin belt by Schaffer, $3 at Best's. Meissen china, at Doni Donovan.
This page, left: Close-up of the faraway neckline: the thick white sweater you saw on page 100. The shape, like a runner's sweater, even to the small pockets above the waist. By Geist & Geist, $25. At Lord & Taylor.
This page, right: A very soft faraway neckline, part of a black rayon taffeta dress (see page 100). Pleated skirt, wide sash, faraway neckline to fill in with pearl lariats (wouldn't think of wearing a choker with this neckline). Dress by Henry Rosenfeld, $18 at Russeks. Earrings, hoops of rhinestones by Kramer; bracelet of baroque pearls lit with rhinestones, by La Tausca. Both, Saks Fifth. Royal Berlin teacup at Doni Donovan.

All clothes on these pages also at the shops listed on page 82.
More pretty tea things, page 90.

BLUMENFELD

CHARTED FOR COLLEGE: A YOUNG MAN'S WARDROBE

On these two pages, we've put a young man into college and have all but graduated him—from a clothing point of view. All additions are timed according to weather developments and screened for news. Included in the latter: word that hat brims are narrower—best all-around choice is the two-inch-brim felt hat. That slacks are narrower: 21″ knee, 18″ cuff—even in classic grey flannels. That ties are narrowing down. That the Tartan-patterned coat virus is about over. That the black moccasin is turning into an accepted classic. That the bi-swing back sports jacket is coming in. Ditto, the black snap brim evening hat; shirts made of ribbed piqué; rounder collars; well-cut tweed coats that reverse to raincoats; long, knitted mufflers in two colours of stripes; cotton between-season jackets. And . . . scarlet socks—provided that the fad (current at women's colleges) for making socks with college insignia knitted in, hasn't caught up with the young man for whom we edited these pages.

Scenes from a well-charted wardrobe. We like the way they look—these young men, shown below, photographed around the colleges. Everything they're wearing and everything sketched on the chart—can be found at Saks Fifth Avenue's University Shop (as well as at the branch offices: Princeton, New Haven, Detroit).

3-part program

September musts

What's not on your back, from this list—
you pack. All these are the basic needs,
unanimously wanted by all young college men
(obvious exceptions: those
at West Point and Annapolis).

November additions

Three reasons to wait until November
to go into this list: that's when the weather
really turns; that's when you'll know
the special clothes-habits at your college;
that's one way to space spending.

Nice to have along

Nice, not-yet-classics,
and very pleasant to have on tap—
a list to put before one's
pearl-of-an-aunt before Christmas time.



HONEYMAN

Left: Three young men in their week-end-in-town suits of durable worsted. They're carrying—left to right—overcoats of camel's hair, processed gabardine with a lining of wool, Harris tweed.

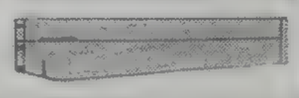
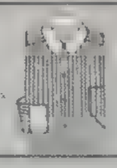
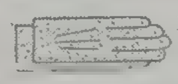
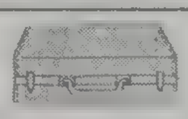




Above: A processed cotton twill raincoat with a plaid lining. Identification tag: By Alligator. *Left:* A glimpse of a country jacket of herringbone tweed woven with a pattern of oversquares. It has side vents; is worn with narrower grey flannel slacks.

Below: The navy-blue flannel blazer, Tattersall waistcoat, grey flannel slacks. The oatmeal tweed sports jacket, with a Shetland slip-over sweater, grey flannel slacks.



	SEPTEMBER MUSTS	NOVEMBER ADDITIONS	NICE TO HAVE ALONG
HATS	 KHAKI; SNAP BRIM	 BLACK HOMBURG OR SNAP BRIM	 TAPERED CROWN; 2" SNAP BRIM
SUITS	MINIATURE-HERRINGBONE TWEED 	DINNER JACKET; SHAWL COLLAR 	PIN-STRIPE 
SEPARATE JACKETS	 SHETLAND TWEED; SUBDUED PATTERN		 JACKET WITH BI-SWING BACK
ODD TROUSERS	MEDIUM-GREY FLANNEL; KHAKI SLACKS 		VERY NARROW TROUSERS, BLACK-GREY 
SHIRTS (regulation)	 WHITE BUTTON-DOWN OXFORD CLOTH	 ROUNDED-COLLAR SHIRT; WHITE, BLUE	 STRIPED OXFORD CLOTH; WHITE ROUNDED COLLAR
TIES	 STRIPED REP; FOULARD	BLACK DRESS TIE	
SHIRTS (sports)	DISTRICT CHECKS; BUTTON-DOWN COLLAR 	 TATTERSALL FLANNEL; BUTTON-DOWN COLLAR	OXFORD GREY 
SHIRTS (dress)		 SOFT, PLEATED; ATTACHED COLLAR	
SHOES	 GRAINED LEATHER; WING TIP	2-EYELET PATENT LEATHER; WING TIP 	 STADIUM SHOE: WHITE BUCK, FLEECE-LINED
SOCKS	RIBBED COTTON, WOOL 	 WOOL ARGYLES	CASHMERE SOCKS 
SWEATERS	 SOLID-COLOUR SHETLAND; SLEEVELESS	RIB-KNIT PULL-OVER 	 STRIPE-TRIMMED PULL-OVER
WAISTCOATS	TATTERSALL CHECKS 		CORDUROY; DISTRICT CHECKS 
COATS	 PROCESSED COTTON RAINCOAT	 RAINPROOF GABARDINE; DETACHABLE WOOL LINING HARRIS TWEED; FLY FRONT 	 HERRINGBONE IRISH HOMESPUN; DOUBLE-BREASTED
GLOVES	TAN PIGSKIN 	GREY CAPESKIN; MOCHA-LINED 	
MUFFLERS		 SOLID-COLOUR CASHMERE; SILK FRINGE	TWO-COLOUR KNIT; EXTRA LONG 
LEATHER	 SQUARE PIGSKIN WALLET  TWO-SUITER CASE	BLACK PIN SEAL WALLET	
BELTS; BRACES	STRIPED BRACES CORDOVAN BELT		BRIGHT BUCK-CLOTH BELT AND BRACES
JEWELLERY	COLLAR PIN; TIE HOLDER	DRESS STUDS, CUFF LINKS	
ROBES	TERRY-CLOTH; SHAWL COLLAR	WOOL FLANNEL; DARK COLOUR	TATTERSALL DENIM; SOLID-COLOUR ACCENTS
PYJAMAS	BROADCLOTH; MIDDY STYLE	WIDE-STRIPED FLANNEL	PIN-STRIPED BROADCLOTH; PIPED EDGES
UNDERWEAR	COTTON T-SHIRTS BOXER SHORTS		

FLORENCE KEVESON

CAPTAIN MOLYNEUX

by Allene Talmey



CAPTAIN EDWARD MOLYNEUX.



GLADYS COOPER IN "THE SECOND MRS. TANQUERAY."



HEBE, HIS EXTRAORDINARY MANNEQUIN, EXQUISITELY AND LANGUIDLY INDIFFERENT.

The range of Edward Molyneux's life lies concealed beneath a remarkably controlled exterior. A tallish man, good-looking in a pleasant, reserved way, he lives now the commonsensical life of a semi-retired English gentleman with a comfortable income accumulated over some thirty years as one of the great fashion designers of Paris, head of his own house, a revolutionary who helped change for good a whole way of dressing. He travels modestly from his Paris apartment on the Quai d'Orsay to Italy in the spring, to New York and Jamaica in the mid-winter. Wherever he is, he paints small, nice canvases.

There are three scenes, however, that set the range points of his life. Scene I. On June 24, at New York's Museum of Modern Art, direct from a two-months run at the National Gallery in Washington, and ready for a limited engagement of ten weeks, seventy-three paintings from the Edward Molyneux Collection were viewed leisurely and carefully at the preview by some two hundred guests. The Collection is exquisite, personal, and revealing. It is as though house pets, to be touched and exclaimed about, were suddenly on view. For these are not, with the exception of the magnificent green Cézanne bridge and the Van Gogh fields, the kind of paintings which usually hang on museum walls. They are small paintings, mostly of the moment caught, by such observers as Manet, Corot, Renoir, Gauguin, Lautrec, Pissarro, Degas, Berthe Morisot, and especially by Bonnard, Vuillard, and Boudin. Some of them are just a single figure, almost like a fashion drawing, but the artist is Renoir. Some of them are incredibly packed with life: two women with three children and two toys by Bonnard in an eight-by-ten composition; or a delicate impression of a French beach in the seventies, with veiled and hatted women shielding themselves with black umbrellas, a Boudin painting containing some twenty-six figures and five offshore boats, in a three-by-ten-inch canvas.

Almost all the figures and the scenes in practically all the paintings are tender, nostalgic of the seventies' or eighties' superbly bourgeois way of life. For Molyneux, the most evocative, far more than the Manet small miracle of flowers or Lautrec's sullen-mouthed woman with the fluff of red hair, is Renoir's green "Portrait of Madame Monet and Her Son," painted one summer afternoon in 1874 and given by the artist to his friend. Until just before World War II it remained in the Monet family at Giverny. Then, because the "son" of the painting wanted to buy camels for a desert safari, Molyneux had the chance to buy it. To him it is the delight of the entire collection.

But Molyneux has finished with this period of his collector's passion. Just as he once before abandoned the nymphs and comedians and lovers of his collection of eighteenth-century masters, his Fragonards and his Watteaux and his Louis furniture, so he has finished with his Bonnards, his Vuillards et al and is now starting his third collection, contemporaries and the little-known ones at that. (Although he sold his eighteenth-century



THE DUCHESS OF KENT, FOR WHOM MOLYNEUX DESIGNED SPECIAL CLOTHES.





SUMURUN, HIS OTHER EQUALLY EXTRAORDINARY MANNEQUIN, IN A MOLYNEUX WEDDING TABLEAU.



GERTRUDE LAWRENCE, WHO "COULD WEAR ANYTHING."





THREE PAINTINGS IN THE MOLYNEUX COLLECTION:
Top: BERTHE MORISOT.
Centre: TOULOUSE-LAUTREC.
Bottom: MOLYNEUX'S FAVOURITE: RENOIR'S "MADAME MONET AND HER SON."

works, he has not put his Impressionists and Post-Impressionists away from him.)

Scene II shows Edward Molyneux, who twice received the Military Cross in World War I, on a coal barge out of Bordeaux in June 1940 after the fall of France on his way to England with a boatload of frightened passengers. In the midst of the coiled confusion, the terror, and the soft soot came Molyneux's former batman, his butler for twenty years, the dry, thin, efficient Pawson, in a white jacket, carrying a tray with glasses and a shaker of Martinis.

Scene III shows Edward Molyneux, the guest of honour of the entire French dressmaking world, at an enormous party given for him in 1945 to welcome him *back* to his famous Numéro Cinq, rue Royale, after five years working in London for the Free French. The heads of the *couture* repeated the party in 1951 to bid him goodbye after thirty-two years as a wily competitor retiring from dressmaking, but not from the highly profitable perfume business. When the party ended, the Molyneux dress label, a small white silk oblong, the name blocked in black, went out of existence.

All those thirty-two years of the label's existence, most of the fashionable world pronounced the name Molyneux wrong. While Molyneux kept pronouncing it as though it were spelled Molinucks, many people, carefully pursing their mouths as though saying prunes, said Molinyeu, unaware that it is a good English name. Only the address was French. Edward Molyneux was born in London on September 5, 1894. Just before his birth, his father died at sea on a ship coming from South Africa, leaving his widow, a small, pretty woman, with little income to live on. Mrs. Molyneux, possessor of a delicious figure and the ability to look chic to a point, on nothing a year, brought up her young son alone, eventually sent him off to Beaumont College, a Roman Catholic school somewhat similar to Eton, both hard by Windsor. When Molyneux reached seventeen he had been out of school two years and had established himself as a fairly regular contributor *(Continued on page 178)*

I LOVE THE JAPANESE THEATRE

BY JOSHUA LOGAN

On a recent round-the-world busman's holiday, Joshua Logan, the director, co-producer, and co-author of the new musical, Wish You Were Here, *went to theatres in every one of the countries he visited. Quick to spot a potential hit (he's co-authored such theatrical classics as* Mister Roberts *and* South Pacific), *Logan saw the fun and fantasy of Japanese theatre and promptly made arrangements for its future tour of the United States.*

The *Kabuki-za* (or Kabuki theatre) in Tokyo offers a show that is almost better than a circus. It has everything—singing, dancing, clowns, sword play, fights, murder, thievery, mountains of scenery with real bridges and orchards of almost-real cherry trees. But best of all, it offers vivid acting which comes at you from all directions.

Before the curtain goes up you look along the balcony row in which you sit. There are Japanese women in kimonos along with their men, who wear Western dress. Some women carry babies in shawls, piggy-back, and when the baby cries, the mother rises, steps into the aisle, and does a rocking dance, never missing a second of the show.

You in the audience are sure to be hungry, because a *Kabuki* performance is long, consisting of five or six little one- or two-act plays. The first series goes on at eleven A.M. and lasts until four that afternoon. An entirely new repertoire commences at five and lasts until nine-thirty or ten.

Naturally, you are missing at least one of your meals, so between the acts you try to snatch a cup of tea or a bowl of rice—or even, if you run fast, a bowl of *sukiyaki* (lightly cooked shredded vegetables and meat) in the restaurant on the basement floor.

But there is really not time for enough food, so you, along with the others, clutch little fish-net bags which hold a column of five tangerines. Everyone is nibbling at fruit, candy, or a Japanese version of peanuts and popcorn—only it's neither, but it's good.

There is a friendly atmosphere throughout the theatre. The whole auditorium glows with the brilliant light from the stage, and the rows behind you are packed with happy, orange faces giving their eager attention to the performance, eyes gleaming, mouths munching.

On the stage, after a flamboyant piece of pantomime or a dynamic speech, the actor strikes a pose and rolls his eyes, indicating that he has reached a peak in his performance. These peaks are greeted by little yelps of approval from the audience which are the equivalent, I imagine, of the word "Bravo!" This keeps alive that excitement of friendly exchange between audience and actor that makes theatre-going so much fun.

There is always a clatter of some sort at a *Kabuki* play. The performance begins with a man who crawls out from the side of the stage holding two large wooden sticks which he slaps sharply together or whacks onto the stage to get the audience's attention.

Then music jumps out from behind two *(Continued on page 174)*



At the puppet theatre in Osaka: the extraordinary three-foot-high puppets operated by three puppeteers in black masks (to indicate they aren't to be seen) enact the *Bunraku* love stories







At the *Kabuki* theatre in Tokyo: Japan's oldest and greatest star, Kichiemon Nakamura, in a classical dance drama, the finale of a five-hour-long intricate *Kabuki* performance.

JOSHUA LOGAN

"WOMEN CAN FLY AS WELL AS MEN"

BY JACQUELINE COCHRAN

Famous in two fields, flying and industry, Miss Cochran headed the government's hundred million dollar wartime program to train women pilots.

At an expenditure—which paid off well—of one hundred million dollars I found out for our government whether or not women can fly as well as men. They can. The WASP (Women's Air Force Service Pilots) program, which I headed, proved this during World War II.

Before the WASP were organized, I took twenty-five women pilots to England and we flew for the British with their Air Transport Auxiliary. At home, we took for pilot training about seventeen hundred women. We graduated over one thousand of them and sent them out on all types of non-combat flying work. To a large degree, it was an experimental program, designed to prove what could be done with women pilots on a mass scale should the man-power shortage make them necessary. The Air Force top officials carefully watched the program in both the training and operational phases. The tons of reports and analyses that came up to the General Staff from the more than fifty bases where women were being used as pilots are filed away in vaults, maybe never to see the light of day again. Together they make up the unsung saga of the WASP, who did an outstanding job and proved their usefulness beyond the shadow of doubt. When the WASP were deactivated, I filed a final report with General H. (Hap) Arnold, Commanding General of the Air Forces. That detailed report was accompanied by my official summary from which I quote:

"Women can meet the standard physical examination for flying; and those meeting the proper height and weight requirements can be trained approximately as quickly and as economically as men in the same age group to fly all types of planes safely, efficiently, and regularly.

"Physiology peculiar to women is not a handicap to flying or dependable performance of duty in a properly selected group.

"The psychological, aptitude, and other tests used in the case of male pilots have approximately the same usefulness in the case of women pilots.

"The flying safety record of women pilots approximates that of male pilots in the same type of work, whether training or operational. The elimination rate for women in training as pilots was approximately the same as for the flying cadets in the same age group.

"Women pilots have as much stamina and endurance and are not more subject to operational or flying fatigue than male pilots doing similar work. Women pilots can safely fly as many hours per month as male pilots."

If women are as good as men at flying, why do we not see them as pilots on our air lines or as test or operational pilots at our aircraft plants? Probably some of the contributing reasons are the same as those which apply to the scarcity of women as doctors and lawyers, but the main reason is that the investment by an air line or an aircraft factory in a full-fledged, proved flight captain or test pilot is so great over so long a period that marriages and children would end or destroy the continuity of service of the average woman pilot. Several years elapse between the time a pilot starts and the time he ends up as a captain or test pilot. These are the most marriageable years for a woman, and children are a normal consequence of marriage.

Many people, including dozens of women pilots themselves, ask me why we don't have women pilots as a standard part of our Air Force. Under peacetime conditions, when we need to keep combat pilots in the air beyond the immediate needs of warfare, it would be an extravagance to train women as Air Force pilots. There are perhaps worse extravagances than this, but one extravagance can not justify another. It probably costs today in excess of $100,000 to train a pilot.

In an emergency, we have today ten thousand licensed women pilots in the United States out of which to form a new WASP and at least four hundred of the old and well-trained WASP, with only a slight refresher course, would be available for duty or to help in training and supervising the younger, much larger group.

I do think, however, that the Air Force should give a type of refresher course to all women pilots who served with the WASP or who are otherwise qualified and should thereafter give them, as Reservists, each year a certain amount of flying time with the Reserves. This would not be too expensive and would be a good insurance policy for the country.

There are some interesting and exceptional jobs held by women, primarily because of their aeronautical background and flight training. Two ex-WASPS are working at North American Aviation Company—the builder of some of our fastest jets—writing pilots' handbooks. They get the information from the test pilots and compile and condense and edit it for the operational pilot who must take over on these planes. Other ex-WASPS and women pilots are working in the flight dispatch rooms of air lines because of their aeronautical training. Many women obtained jobs in control towers only because of their training as pilots with the WASP. For similar reasons, the air lines sought out WASPS as hostesses. Several ex-WASPS are managers of airports and many help in airport operation or do flying training of students, charter work, and crop dusting. We had quite a number of WASPS who after graduation acted as instructors of cadets and, almost without exception, the cadets preferred them to other teachers because of their patience.

My own flying and my cosmetics business even tie in together. As one example, when I was flying with the British during the early days of the war, one day it became my job to fly a badly battle-damaged Spitfire from the fighter station to the repair factory. The officer who met me on landing said, "This is your Shining Hour." My answer must have startled him. I said, "Shining Hour—what a name for a perfume!" I got to a cable office as fast as I could and wired my New York office to tie up the name. Later I used it.

In the event of another intense war of long-drawn duration, I am convinced women pilots will see combat duty. There is no reason to believe they would not be as good as men. Lives are lost by pilots in wartime in or out of combat, and there is no reason why a woman, if needed, should be kept away from combat. Twenty-seven of my WASPS lost their lives in non-combat flying duty during World War II. I make a guess that each one would have preferred to die in combat. The rate of accidents and fatalities among the WASP could be foretold almost to a certainty. It was the same as in the case of the men and followed a

steady line, based on hours of flying. I could not know which women would be killed, but it was rather depressing to know at the beginning of a month how many of my women pilots would lose their lives before the end of the month. It was satisfying, however, to know that all these girls had joined up voluntarily. Thirty-three thousand young women applied for entrance into the WASP program. That was without any recruiting effort whatsoever.

Women have had a difficult row to hoe in getting accepted by men pilots as equals, or at least as passably good pilots. That has pretty well been overcome, principally because of the mass accomplishment of the WASP. Recently, a man who during the war was Commander of an Air Force base where some WASPs had been assigned told how he discovered the skill of women as pilots. He was returning to Pueblo, Colorado, one night in a plane being flown on instruments during a terrible storm. The pilot was a man who had recently graduated from flying training to active duty. The co-pilot was a WASP, also newly graduated. The plane was pitching badly and the pilot was in a cold sweat and losing his nerve. The Commander took over the controls until the pilot got seated in the passenger quarters and then turned the plane over to the WASP. She was perfect and as cool as the centre seed of a cucumber.

Recently, I had a "wing-ding" at my California ranch for all the ex-WASPs who were in the area. Nearly one hundred appeared for the week end. General "Tooey" Spaatz, ex-Chief of Staff of the Air Force, now retired, and his wife happened to be house guests of mine at that time. Tooey immensely enjoyed the songs and lively antics of the girls, most of whom have married and become mothers since their WASP days. It was his first experience with the WASP in person, for he was away leading the air fight in Europe and Africa while the WASP program ran its course at home. After they had gone, he said to me—"They are just like the men pilots, except for their skirts. In case of another war, I would ask for nothing better than a great group of these girls under my command for combat work." General Spaatz was right. I saw male pilots in all phases of their work during the war, from cadet to combat pilot, and they were a group to fill one with pride. However, the WASP and their successors who would rise up in volume in case of an all-out war will be able and willing to fight with these men, side by side, asking no favours.

PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE STILL TALKING ABOUT . . . The two political conventions and the way television brought to everyone the bullfight excitement; the way both the Democratic and the Republican parties divided into young, fast, unafraid matadors, wounding (when not vanquishing) the Old Guard bulls, distressed, frightened, and sometimes pitiful. . . . The Puerto Rican delegation at the Republican convention, which *Variety* reviewed thus: "ROMANY, BLANES & SALGADO, Comedy, 8 minutes, Amphitheatre, Chicago . . . this hitherto unknown threesome from Puerto Rico opened cold Thursday (10) and proceeded to steal the show from America's top TV talent before probably the largest audience in history of show biz. . . . It's strictly a talk act, but one of the greatest . . . a surefire attraction which will travel."

PEOPLE ARE TALKING ABOUT . . . The new Dacron uniforms, weighing half as much as the old flannel ones, worn by the New York Giants. . . . The phrase, "hardening of the categories." . . . The new movie cartoon, *Willie the Kid*, gently ribbing the old Westerns, with a heroine who talks like an adolescent Marjorie Main, and a hero, mounted on an absurd Thurber-like dog instead of a horse. . . . The thoroughly detestable characters in the new Alberto Moravia book, *The Fancy Dress Party*, a bitter, readable, rather rattletrap story of intrigue in an imaginary country; the most likable person, a fascist dictator who has a terrible time with his love-life.

PEOPLE ARE TALKING ABOUT . . . The teenager's twist from "Who's your date?" to "Who's your effort?" . . . *"L'expérience Pinay,"* as the French refer to Premier Antoine Pinay's unique appeal to the voters on a platform, based on honesty, economy and horse-sense. . . . Wanda Toscanini Horowitz, daughter of the conductor and wife of the pianist, who concentrates her disk-jockey program on WNBC on Saturday nights to superb music, recorded by her husband.

PEOPLE ARE TALKING ABOUT . . . "Ike from Abilene," an LP Abbey documentary recording of Eisenhower's non-political career, with the narration by Henry Fonda, interrupted by the voices of Roosevelt, Churchill, and Montgomery as well as those of the Abilene neighbours. . . . The unexpected delight of the movie, *The Story of Robin Hood*. . . . Soupçon's Cheddar cheese with chutney and curry. . . . *Anne Frank: The Diary of a Young Girl*, a heartbreaking adventure as well as a true account of family strains, jokes, of falling in love with a boy, written without obnoxious adolescent sensitivity by a girl who, at thirteen, hid out with her family and the boy and his family in an Amsterdam warehouse for two years before all were caught by the Nazis—the girl to die at sixteen in a concentration camp, her memorial the diary left behind in haste at the warehouse.

PEOPLE ARE TALKING ABOUT . . . The flawless Wertheim Collection of French Impressionist and Post-Impressionist paintings, drawings, and sculpture at the Metropolitan Museum, where, in spite of constant remodelling, the galleries still hold air which resembles that of an unopened Egyptian tomb. . . . "Little Mo," seventeen-year-old Maureen Connolly, the tennis champion. . . . *The Strange Ones*, the Cocteau movie, based on *Les Enfants Terribles*, now a Gothic nightmare with disorderly action played against an orderly score of Bach and Vivaldi.

PEOPLE ARE TALKING ABOUT . . . Rita Hayworth, bosomy and laughing, in the new movie, *"Affair in Trinidad."* . . . The sensitive direction of Charles Munch, conducting the Boston Symphony Orchestra at the Berkshire Music Festival, with many listeners feeling somewhat heretically that Dr. Munch is even better than the late Dr. Koussevitsky, who founded the Festival. . . . Rosemary Clooney singing "Botch-A-Me." . . . Noel Coward's new hit in England, *Quadrille*, so touching that it has reduced to tears hearts considered almost untouchable; the extraordinary 19th-century sets and costumes by Cecil Beaton; its stars, Alfred Lunt and Lynn Fontanne, of whom someone wrote: "They have kept the whole cast in a continuous state of frenzied work with the result that this perfect acting team gets everybody to give marvellous performances."

At the Lopez-Willshaw ball, a brilliant setting mirrored in the swimming pool

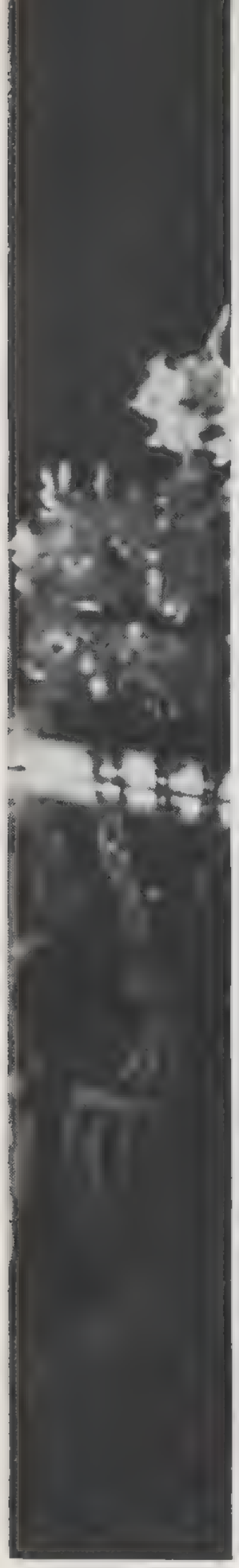
AT THE PARIS PARTIES



Mr. Arturo Lopez-Willshaw (*left*) and the Countess Camargo. Mrs. Lopez-Willshaw (*below*) receiving her guests; her dress, Dior's pink and grey embroidered silk organdie.



The Paris season flowers in June and this June was a month excited with galas. Guests will remember the pink tulle tent at the ball given by Mr. and Mrs. Antenor Patino; the witty, bizarre, or beautiful masks worn at Miss Elsa Maxwell's party; the supper dance given by Mrs. Norman Winston; the beauties who took part in the benefit tableaux at the Marigny Theatre. One of the most magnificent parties was given by Mr. and Mrs. Arturo Lopez-Willshaw in their house at Neuilly. Two orchestras played in turn at a pool-side patio (built for the party), which Jacques Franck decorated imaginatively with great trees of pink, white, and blue flowers, crystal chandeliers and vases filled with wild flowers. In a gem-like ballroom, copied from an eighteenth-century *folie* with walls made of sea shells and mother-of-pearl, only Viennese waltzes were played. The guests were still dancing at eight as daylight blazed through the glitter of one thousand four hundred candles. (More Paris parties on the next two pages.)





Baroness d'Oncieu dancing
the quadrille with
the Baron de Cabrol.

DOISNEAU

Countess Attolico di Adelfia, a great Italian beauty,
with the Marquis Fabrizzio Rossi-Longhi,
son of the chief of the Italian delegation to NATO.



NEPO

Mme. Edmond Bory, in a Jean Dessès dress,
characteristic with the low, big sash.





Mlle. Philippine de Rothschild (*right*), in white, swirling organdie and lace by Castillo, talking with Mlle. Elizabeth Defresne; beside them (*left to right*), Mlle. Geneviève François-Poncet, Mlle. Ella de Andria, Mme. Louis François-Poncet.



Mlle. Ghislaine Offroy

AT THE PARIS PARTIES *continued*

In the great pink-brick Château de Grosbois, fifteen miles from Paris, Baron Philippe de Rothschild recently gave a handsome coming-out party for his daughter, Philippine. Through the elaborate iron gates, guests from London, New York, and Rome, as well as Paris, entered the floodlit cobblestone courtyard, then eddied into two high-ceilinged Louis XIII ballrooms, where hundreds of candles in wall sconces turned a misty glow on ball dresses. (The château, usually open to visitors on Sundays, was lent for the ball by Princesse de la Tour d'Auvergne.) At this party, as at all the Paris galas, the overwhelming majority of women wore big sweeping dresses. There was an occasional ankle-length gown; an occasional dress of narrow elegance, but never on the young débutantes. The coiffures were almost a hallmark—most of the *femmes du monde* wore their hair close-clipped or tightly drawn back, always *soigné*. On the other hand, the very young, such as the débutante, Philippine de Rothschild, wore shoulder-length hair; but there was never a pony tail. Whether by accident or design, there were far fewer great jewels worn at these June parties than in other years; but aside from this, there was no diminution in the traditional "June elegance."

DOISNEAU

Like a stage set, the illuminated courtyard of the seventeenth-century Château de Grosbois



Baron Philippe de Rothschild
receiving his guests.

Mlle. Philippine de Rothschild
dancing with
Hubert Rosenthal.





COFFIN

VOGUE, AUGUST 15, 1952

DAY NEWS—
SMOOTH WOOL SHEATHS
WITH COAT-WOOL JACKETS



You read about them in August 1 Vogue: the smooth wool dress and coat-weight jacket. Together, they're worn as a winter suit; act as a city-winter thermostat. *Opposite page:* Two weights of wool, both black—the unfitted jacket is a furry, glossy wool; the dress, smooth as kid. The jacket lining? Of white paper taffeta. By Anna Miller, in Forstmann wool. About $265. Saks Fifth; Garfinckel's; Neiman-Marcus. *Above:* Here's another new combination of fabrics. Grey-and-white tweed jacket piped in blackish tweed (the waist unfitted). Grey sheath that's technically a worsted flannel skirt, a wool jersey blouse—both, dyed the same shade of grey. By Dan Millstein, in Miron worsted. About $80. This and the velours hat by Miriam Lewis are at The Tailored Woman. Dress and jacket, also at Strawbridge & Clothier. *Right:* This time, dark grey in two weights. The dress, a fine, thin worsted; the jacket, a woollier wool—Stroock zibeline, bound with the same worsted of the dress. By Larry Aldrich; the costume, $145. Bergdorf Goodman; The Blum Store. John Frederics hat.



DINNER NEWS—
SHORT SHEATHS AND SATIN WRAPPINGS



The seductive dinner dress. This is its year, and this is it—in just one of its beautiful new forms. A blade of fabric enfolded at the top in pale satin. A dress with allure. *Above:* A sheath that supposes a slim figure, and granted that and a tight little sparkled hat, is one of the most seductive new restaurant-dinner looks. White slipper-satin jacket. Thin black worsted sheath—strapless, and therefore a short evening dress when worn with enough glitter. Joseph Halpert-Jacques Fath design, about $185. Lord & Taylor; Woolf Brothers; Thalhimers; I. Magnin. The cap—a sparkling short-cropped wig—Mr. John. *Opposite page:* A black faille skirt that rises to a marvellous wrapping of pale pink satiny brocade—this circles the arms, winds up in a sash. A dress for restaurant or little dinners. Fabiani design for Don-Ell, about $80. Russeks; J. P. Allen; Frederick & Nelson.



HORST

PICK A COAT WITH A LESS-FITTED FIT

They've all got it: a less-fitted fit, and that's news, that's the new silhouette, breathing easier. But look again—there's still more that sets this year's coat apart from last's. For instance: *The coat below, left:* has a waist that's fitted but not glued to the figure. Has deep sleeves, buttoned-down back-panels. This collar: a flat, round collar. By Bellciano, in Forstmann grey broadtail zibeline. $195. Bergdorf Goodman; Joseph Horne; Mabley & Carew.

The coat below, right: has a slim figure—yet could easily contain a slim suit. Has the beautiful new faraway collar (and more of it) with its own sewn-in leopard gilet. The colour's the new basic green—navy-green. The wool, a deep-piled Forstmann fleece. Coat, by Bagedonow, $300. Lord & Taylor; Famous-Barr. Hat of brushed green Angora, by Mr. John.

The coat on the opposite page: has an intimation of fit at the waist, a belt at the back, a collar that's news itself: it's knitted. By Ben Gershel, in grey-and-black Stroock tweed; $225. Bergdorf Goodman; Marshall Field; Hudson's; Filene's. Worn with it here, a grey felt cloche with a band of yellow jersey; by Sally Victor. We'll tell about the stockings because stocking colours, like the rest of fashion, are changing. These, a misty, more brown taupe called "Romance," by Picturesque, are one of the new leg colourings. At Bergdorf Goodman.





HORST



PICK A COAT WITH STRAIGHTER FULLNESS





HORST

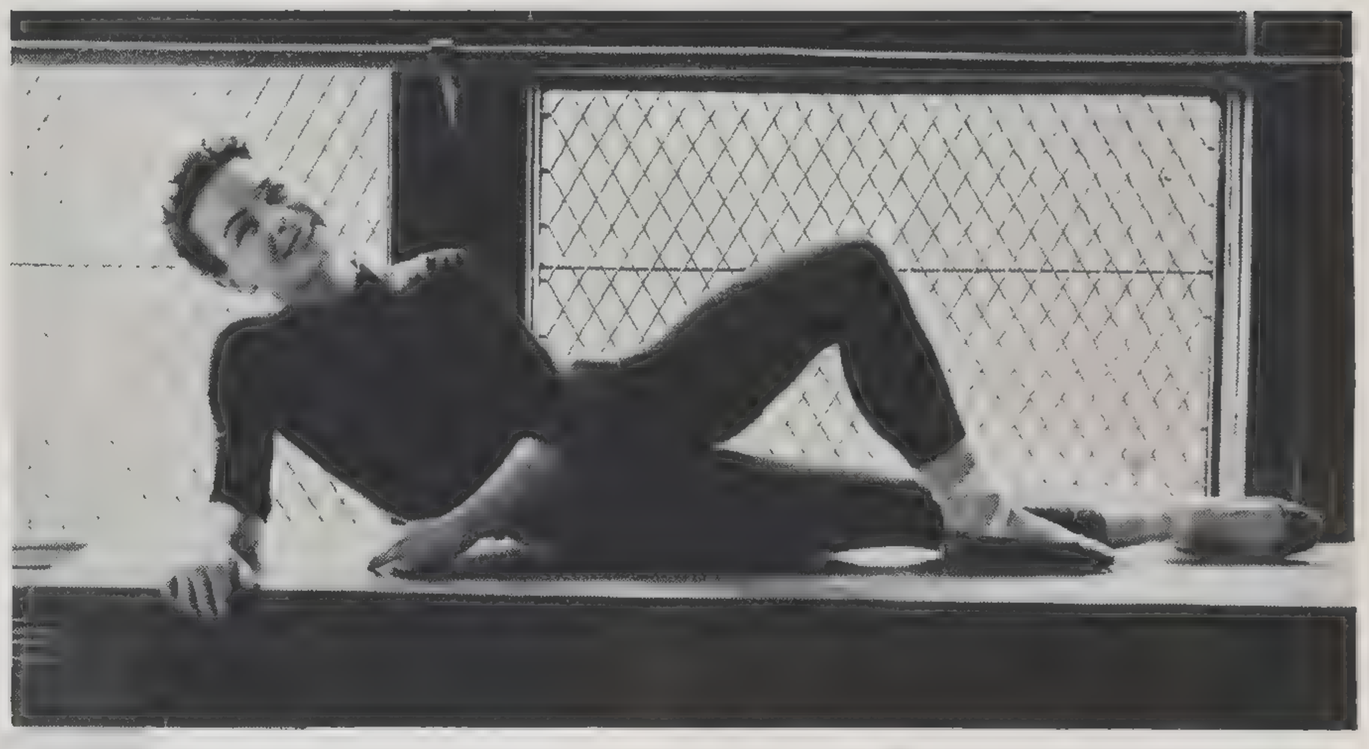
All these coats have it: the new, straighter fullness—no matter how much fabric's actually involved. And no matter what, each coat has some one brand-new fact. For instance: *The coat on the opposite page:* slender as they come, made like an extended cardigan sweater—the cardigan feeling carried out from collar (there's none) to hem. In a superb black-flecked brown Italian wool, clipped and tightly curled. By Lilli Ann. $100. Saks 34th; Joseph Horne. Red felt bicorne by Irene of New York. One reason these legs look so trim: the special new fit of Holeproof stockings.

The coat above, left: sleeker, taller, higher-waisted. What's in it for the wearer? Specifically, a sleeker, taller look—and longer-seeming legs. In light grey tweed with a lining of yellow Wyner wool jersey. By Willi, $125. Bonwit Teller; The Broadway. Another of the fluffy hats—cloche of grey, brushed Angora, the crown, knitted. Mr. John.

The coat above, right: has just about everything—a bigger collar, a high-waisted look, and fullness completely under control—controlled by a narrow yoke that places the fullness just under the sleeves. The coat, in saffron-coloured fleece, was designed by Fabiani and tailored in America. About $115. At Russeks; Himelhoch's; Halle Bros. Important: the way the hat comes over the hair-line; brown velours cloche by Lilly Daché.

BEFORE BANDWAGONS: ALL YOUNG

Five, known in their fields but comparatively unknown to the public



GEMZE DE LAPPE, *above,* twenty-six, almost a star, is the hardest-working and most-rewarding young dancer in the near distance. An outright professional since she was ten, and apparently as relaxed as goldenrod, she dances with serious precision. Two seasons ago her performance of Simon Legree in *The King and I* set Gemze de Lappe off on a part as a wistful dance-hall girl in *Paint Your Wagon.* With her shy, narrative face and effortless body, she turned out to be one of the most worth-while items in that show. This winter she will dance dramatic leads for Ballet Theatre.



THOMAS SCHIPPERS, *left,* twenty-one years old, flared into the musical public's eye both here and abroad conducting Gian-Carlo Menotti's operas. Equipped with sensitive comprehension and timing, plus an energetic sense of the stage, he ambidextrously achieves the broad clowning of *The Old Maid and the Thief,* the unrelenting drama of *The Consul.* Schippers, a gay young man from Michigan, who looks like a high-school basketball player, loves tennis, word games, and Italian Renaissance painting. He trained under Koussevitzky and Leonard Bernstein, plays six instruments, and now studies violin. Before rejoining the staff of New York's City Center, Schippers will conduct at the Venice Music Festival and in London and Paris. He returns in January to lead the great Philadelphia Symphony Orchestra.

HALLEY ERSKINE



HORST

LUCIA BOSÉ, *right,* is a twenty-one-year-old Italian screen actress, a quiet, lovely wisp of a girl with a street boy's haircut. Among the busty, heavy-lipped Italian movie sirens, she stands out like freesia in the cabbage roses. Since her send-off as "Miss Italy" in 1947, Lucia Bosé has been working her way up through minor Italian films. Recently she caught two plummy, if overripened parts. In *The Girls of Piazza di Spagna* (as a seamstress who becomes a fashionable mannequin) and in *Roma, Ore II* (as a rich girl naturally in love with a poor artist), Lucia Bosé is scheduled to be imported to the United States.



R. THORNE MCKENNA

ADRIENNE CECILE RICH, *left,* who is now twenty-two, began her career in poetry like this: Yale Series of Younger Poets award, 1950; first volume of verse published, 1951; graduated from Radcliffe College with honours, 1951; received a Guggenheim Fellowship to study in Oxford, 1952. Behind this fast, bright start is a small, pretty brunette, who has the respect of poets twice her age, a capacity for hard quick work and plenty of it, a smoking interest in what she is about, and an open, critical mind. W. H. Auden, in a foreword to her book, *A Change of World,* credits her with "not only a talent for versification, but also an ear and an intuitive grasp of much subtler and more difficult matters like proportion, consistency of diction and tone, and the matching of these with the subject in hand." From this book come these lines:

"Form is the ultimate gift that love can offer—
The vital union of necessity
With all that we desire, all that we suffer.

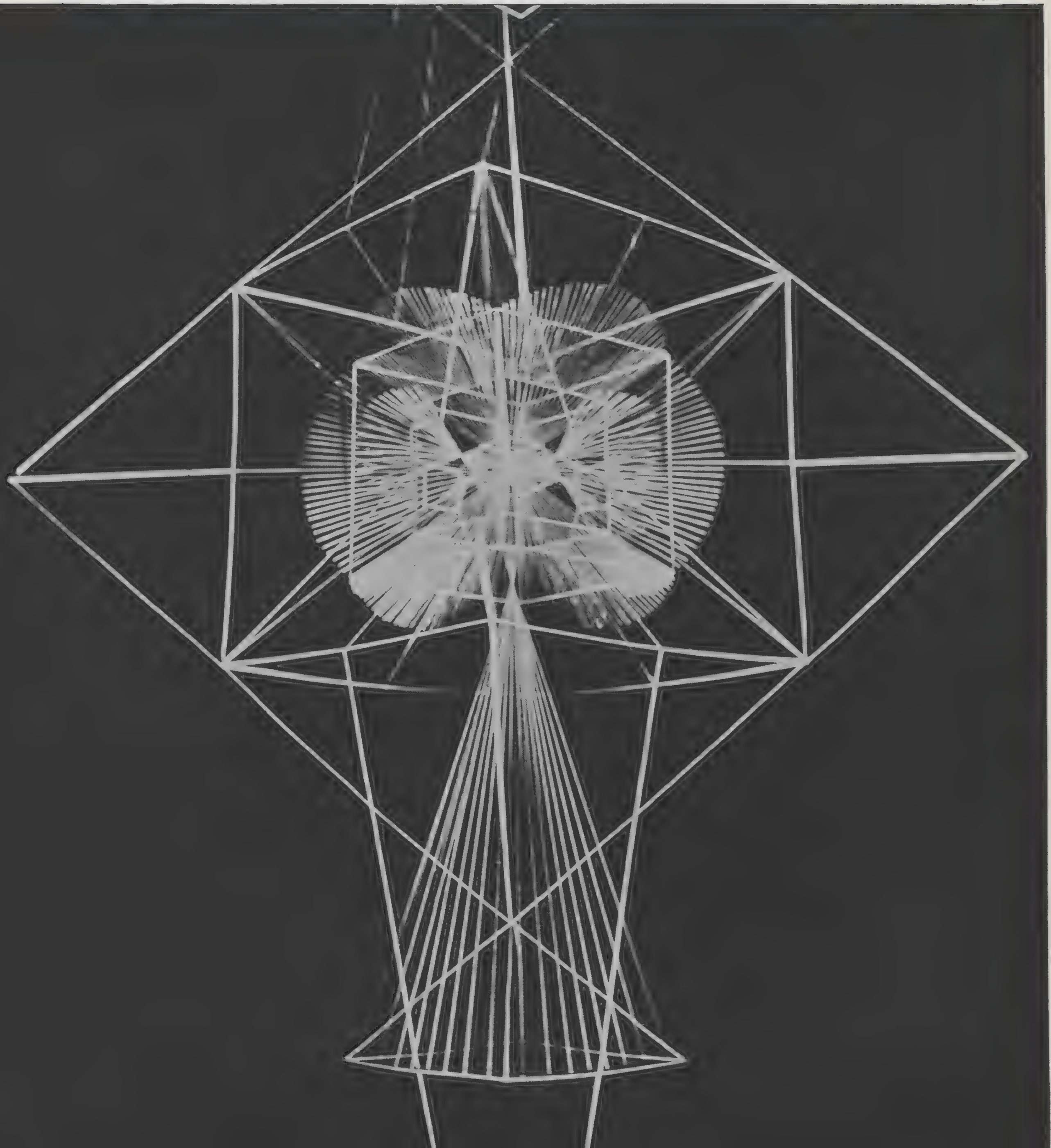
"A too-compassionate art is half an art.
Only such proud restraining purity
Restores the else-betrayed, too-human heart."

DOISNEAU



MAURICE SARRAZIN, *right,* twenty-seven, founded and directs France's hot young theatre company, known as *Le Grenier de Toulouse,* which this ex-law student extemporized in the attic (hence the name) of his parents' house in Toulouse. His remarkably talented company, with fourteen players whose average age is thirty, and a repertoire of Molière, Chekhov, Shakespeare, Giraudoux, and Anouilh, has toured the south of France, extended itself throughout Europe to North Africa. Winter before last, shepherded by the late Louis Jouvet, the company exploded on Paris in *The Taming of the Shrew,* directed by Maurice Sarrazin with brilliant, exact stage pacing and a chaos of humour.

SCULPTURE IN WIRE: LIPPOLD'S "FULL MOON"

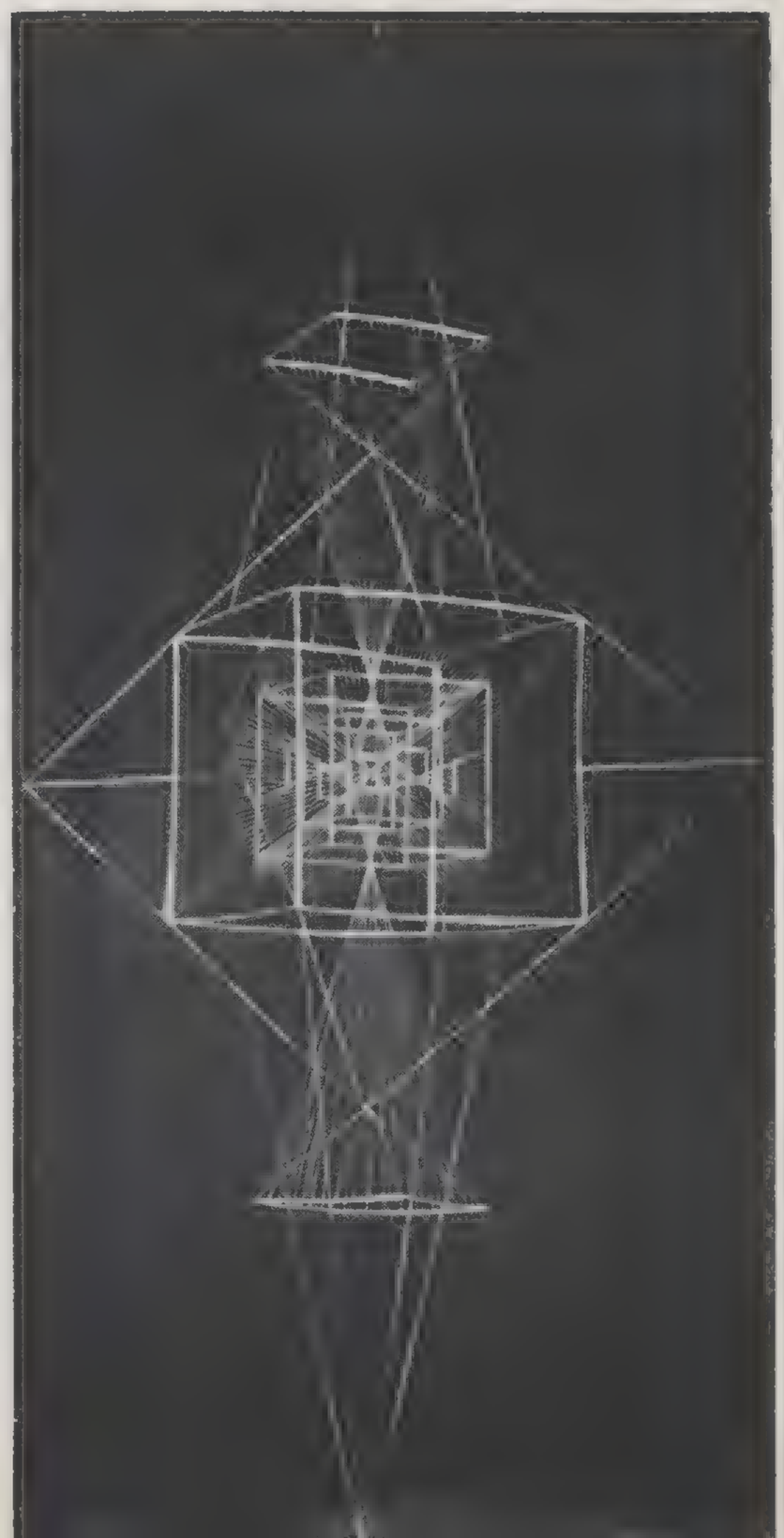




RICHARD LIPPOLD

Richard Lippold, whose sculpture has a delicate dominating magic, a combination of mathematics and jewellery, has in five years become one of the most important of the younger sculptors, working not as sculptors usually do—carving out an object into space—but rather enclosing and capturing a small amount of space with wire. One of his major works is "Full Moon," shown on these two pages, of brass rods, and 720 feet of stainless steel and nickel-chromium wire, which trembles and twitches slightly in its special position at the Museum of Modern Art. In a black-grey alcove, Lippold himself has lit it as though "Full Moon" existed in infinite space, an effect obtained by lighting it from below, using pale-steel-blue filters as flattering to metal as pink to women. ("Full Moon" belongs to the permanent collection of the Museum, which paid $3,600 for it two years ago.) Lippold works mostly in a small antiseptic studio, with one white wall almost covered with coils of wire. His tools are simple: needle files, tin-snips, tweezers, pliers, soldering irons, an electric torch, and a precision drill press. A sensible, delightful man of thirty-seven, with a wife who is a professional dancer, and two children whom he supports by happily teaching art, he becomes excited when writing about his work, at times with a kind of theoretical vagueness that rarely has any connection with the mathematical exactness required by his brilliant sculpture. (Richard Lippold appeared in Vogue's "Before Bandwagons," August 15, 1949.)

MCINTYRE



CATHERINE CHEREMETEFF—
Vogue's 1952 Prix Winner—
writes about "the System."
Are college dances fun?

No WALLFLOWERS BUT NO BELLES

We went back to the dance floor. It was now eleven o'clock, and we had been together almost constantly since four o'clock that afternoon, when my date had met me at the train. Neither he nor I could find anything more to say to each other. The smile that had come so naturally to me at the beginning of the dance hurt my mouth now. Every dance, whether samba or fox trot, seemed the same, just a pattern through which he was leading me. . . . I was at a college dance, the first event in a supposedly gay spring week end; and I was hopelessly, drearily stuck.

Why? Because of the System. I was not a wallflower; there are no wallflowers at college or school dances in 1952. If a girl can't find somebody to ask her to the dance, she stays at home. But, there are no belles either, under the System—because there are no extra men, no stags to cut in. Boys who haven't invited girls to the dance just don't come. The System, as it is currently practised, demands that all school or college social events be built around the couple, the date, and that the boy and girl involved in this date (even though it's their first) must dance or sit out every dance together. I and my date were typical victims of the System.

I thought, wistfully, of descriptions I'd heard from my friends' older sisters, of college dances before World War II. In those days (they said) each girl had a dance card, filled out ahead of time by her escort with the names of his roommates and friends. Or he, his friends, and their girls, all shared a big table and exchanged dances. The boys who didn't have dates came to the dance anyway, as stags. If you were a belle, you got cut in on every fifty feet or so; even if you were a near-belle, you met dozens of boys in an evening. That was the point of a dance: to be a sort of melting-pot, a big cocktail shaker in which young people and good music were whirled around together to make a gay evening. . . . But then the war came. The stag lines vanished. And the System seized every campus in the country in an iron grip.

Still, I thought (as I trudged through the ninth samba), 1952 isn't 1942. Can't we start getting away from the System? Can't we devise some way of changing partners occasionally? How about the old dancing-school expedient of double cutting?

At that moment, I spotted one of the couples we'd had dinner with, earlier in the evening (it seemed like years ago). Rashly, I suggested that we double cut with them. I shouldn't have done it. My date resented it, and felt that I had snubbed him. After the dance, we had a stupid fight. The week end was a failure for both of us; I took the next train back, and I've never heard from him again. I had tried to beat the System, and I had failed.

In this morning's mail, I got an invitation to a week end at another college, this autumn. There'll be a football game—and a big dance. The Senior who has invited me is awfully nice, and I feel very flattered that he should have asked me. . . . But I don't think I'll go. You can't beat the System. Or can you?

WHAT KIND OF GIRL WINS VOGUE'S PRIX DE PARIS?

What kind of girl wins the Prix de Paris, Vogue's career contest for college seniors, now in its eighteenth year? Is she a clothes horse, a bluestocking, a butterfly? Do the judges (a panel of Vogue editors) always look for one *kind* of girl, from one *kind* of background? The answer is no. Some fifteen hundred seniors in U. S. colleges, including girls from Europe, Africa, and South America, enter the contest each year. (A Chinese missionary's daughter was one year's winner; another winner came from Johannesburg, South Africa, to enroll in an American university in order to be eligible for the Prix!) The judges look, not for some amorphous conception of a Vogue girl, but for girls with bright, independent, creative minds. Here are vignettes of the 1952 winners, three girls with practically nothing in common except their success in the Prix. On page 91, rules for entering the 1953 Prix, and the first quiz. Entry blank on page 88.



CATHERINE CHEREMETEFF, winner of Vogue's seventeenth Prix de Paris, describes herself as "a half-baked New and Old World potato who loves life for all the opportunities it offers." Life has treated her generously. Born in France, she lived there and in Switzerland with her parents until the family moved to the United States a few years ago. Fluently tri-lingual (French, Russian, and English), she studied at private schools in Paris and Washington, went to Bryn Mawr College where she majored in Modern European History. A worldly, good-humoured girl with a high-cheekboned handsomeness, she begins a year's job, this autumn, on Vogue as a junior fashion editor, spending six months in New York and six months in the Paris office.



LOIS EARLINE MASON, second-prize winner, with Sally Higginson, is a talented designer who has costumed entire college dramatic productions, an expert needlewoman (a long-time devotee of Vogue Patterns), who makes her own and her three younger sisters' clothes. She has a slim, pretty face, and refreshingly enough for a Californian, doesn't play tennis and seldom swims. Her capacity for work is enormous: her jobs included office work in a warehouse, sales clerk in a department store, and house-to-house selling of household wares. In June, she was graduated from Fresno State College in California, where she held a creative awards scholarship. Now, as a junior copy writer in the Editorial Department, she will spend six months on Vogue.



DE MORGOLI

SALLY HIGGINSON, second-prize winner, with Lois Earline Mason, has cropped bright red hair and the background of a Marquand heroine. She was born in Boston, "as my mother and father had been and their mothers and fathers before them." (Her step-father is the famous Harvard University Professor, biochemist Edwin Cohn.) Like any proper Bostonian, she was a student at The Winsor School, later went to Radcliffe College where she majored in English. She interrupted her college career to work for three years, as a proofreader in a small Boston publishing house, writing book reviews for *The Boston Globe*, and as an editorial secretary for Rinehart Publishers in New York. Travelled in South America and Europe, especially in Argentina, France, and Italy. She is direct, well-informed, with a nice sense of proportion, will be a junior writer on Vogue for six months.


Brian Lee

The coat colour comes first—that's why we call it a priming coat. We picked four (shown here and on the following pages) in sure-fire young colours: one grey, two yellow, one reversible black to red. Then we did some trying-on; found that nothing mixes better with grey, this year, than a wonderful new pink tweed; that a yellow coat sparks so many good colour plans, it could be the only coat in a college closet; that a reversible black and red coat is as good as two coats—one day, one evening.

YOUNG COLOUR PLANS: USE A PRIMING COAT



Opposite: The grey coat, priming coat for pink—
as well as for red, camel's hair, beige,
most of the important young colours.
This, a sweep of grey fleece,
might be worn over the pink tweed dress at the right.
Addenda: a pink scarf, and a big black
cowhide handbag that's braceleted
to the wrist by bright brass squares.
Coat of Einiger wool by Country Tweeds, $85.
Handbag by Ronay, $18.50 plus tax.

Right: This year's surprise tweed—pink tweed—
makes the sort of "perfectly simple wool dress" that,
on many a campus, is needed by the threes and fours.
Tan bone buttons and a narrow leather belt.
Dress lined in Skinner acetate taffeta.
By Carolyn Schnurer, $40.

Everything on these pages at
Bloomingdale's; Strawbridge & Clothier; Filene's;
Hudson's; Rich's, and also at the
stores listed on page 181.


COLOUR PLAN:
USE A YELLOW PRIMING COAT

A yellow coat's a stopper—and one stopper that could be basic in a college wardrobe. Because for all practical purposes, yellow is a neutral colour. We show it in this issue with grey, with black, with camel's hair, with beige. Just about the only colour we know yellow won't go with is that other stopper—purple.

Opposite: The yellow coat, priming coat for grey—and a list of other colours. Of rain-resistant corduroy, this could be an only winter coat—it's lined in Milium, so it's insulated. Buttons once at the neckline. Under it, a grey suit with a new slim skirt—two knife pleats in front and two at the back. Black velvet collar and cuffs. Accents: a scarf of unmatching yellow; a big beige fleece handbag. Coat of Crompton corduroy, by Sherbrooke, about $35. Suit, in Burlington flannel of Bemberg and rayon. By Duchess Royal; $30. Alan bag, $20 plus tax.
Below: The yellow rain slicker, the collar faced with black corduroy. Might be the priming coat for the shirt and skirt at the right. A Standard slicker, $13.
Right: The 1952 news here: a checked shirt that's not just a shirt, but the new overblouse, to be worn belted. The black wool jersey skirt is pleated. Shirt of Galey & Lord gingham, $8. Skirt, Heller jersey, about $18. By Haymaker.
Everything on these pages at Bloomingdale's; Hutzler's; L. S. Ayres; The Dayton Co.; Thalhimers, and also at the stores listed on page 181.





This priming coat does the work of two—it reverses from black to red; can be worn for day, or for evening. What it looks best over is black (although it might be worn over pale pink in the evening)—and that makes a colour plan known to be limelight for the young.



Opposite: The black and red priming coat—
of black wool alpaca reversible to red velveteen.
The dress is a long-sleeved sheath of black sheer wool,
with draped surplice bodice. Coat made by Aintree with
Merrimack velveteen, about $75. Dress, by Henry Rosenfeld, $18.
Velvet bag by Ingber, $8 plus tax.

Left: You might wear the coat, red side out,
over a black velvet dancing dress fitted close from
narrow straps to waist; worn over its own
red-ruffled crinoline. By Jr. Sophisticates, $70.

Below: Evening separates—a black wool jersey
scoop-neck sweater, and a reversible flannel skirt,
black-dotted red (or red-dotted black).
Top, of Lebanon jersey, $8; skirt, $17. Both by Sportwhirl.

Below, left: For cocktails or the theatre, black silk
cut to a deep V at the neckline, with below-the-elbow
sleeves and its own black waist-cincher.
By Jr. Sophisticates, $50.



Everything on these pages at Bloomingdale's; Carson Pirie Scott; The Higbee Co.; Thalhimers; and at stores listed on page 181.

COLOUR PLAN:
USE A BLACK AND RED
PRIMING COAT



THE NEW COAT DRESS:
MADE FROM VOGUE PATTERNS
IN COATING FABRICS



This is progress: this is the coat dress carried still another step forward. Now it's not only a dress that opens and closes like a coat; it's a dress that goes where a suit goes, being made (and you do the making, using a Vogue Pattern) of coating fabric.
This page: The coat dress, yoked, double-breasted, transformed into a one-piece suit. We used two-colour tweed—black curls on an auburn ground—and lined the top, for comfort, with chiffon. Pattern S-4342.
Facing page: The coat dress given the new cardigan line, the life of a suit—we made it of deep camel fleece, lined it with crêpe, added a scarf. "Easy-to-Make" Pattern 7770.
Both pages: Fabrics by Stroock.
Hats by John Frederics.
B. G. & E. buttons at Altman.
For back views, prices, sizes, and yardage requirements, see page 176.

HORST

MRS. EXETER— AND HER FRIENDS THE SWEATER-DRESSES



The sweater-dresses have always had a special appeal for Mrs. Exeter. "They look so *unfussed* without being in the least hard—my aim exactly." That's why she looks forward to this year as her year for fashion, with the sudden blooming of sweaters, sweater-dresses, sweater-jacketed suits. (Mrs. Exeter's autumn suit is a knitted tweed.) It's no coincidence, either, that in an afternoon's shopping, Mrs. Exeter was able to find several knitted costumes at a price she might once have splurged on just one—and that, made to order. New techniques mean knitted clothes with the non-clinging fit, precise details, varying textures of the hand-knitted. For proof, see these four of Mrs. Exeter's favourites. *Left:* Knitted wool coat dress, coffee-coloured, has a slight, well-planned fullness over the hips, a small stand-up band collar (we tucked in a pair of chiffon boas, a starfish clip). By Barbara Carol in Botany wool, $40. Peck & Peck; Younkers; Sakowitz. *Below:* Dress knitted of praline-coloured wool in textured stripes, with a narrow V closing in front; By Bermuda, $35. Bloomingdale's; J. W. Robinson. *Opposite, left:* The newest suit running—built on the un-pinched shape—knitted in a tweedy wool, black and bright blue. (The yarn has nylon mixed in it.) The jacket has a cardigan neckline, and is edged in black. By Goldworm, $40. From Saks Fifth. *Opposite, right:* The cardigan suit, of a knitted wool tweed in 1952's basic colour—brown—has a shawl collar. By Hollywood, $45. Rosette Pennington.







COFFIN

Below: There when she needs them—Mrs. Exeter's comb, lipstick, compact, and cigarettes—all in one well-designed carryall of brown alligator. By Elgin American, $30 plus tax. Saks Fifth.



THE LUGGAGE THEY WANT—
IN AND OUT OF COLLEGE



Some girls fly to college. Some sail. Some need a trunk (and may have to get it into a taxi on their own). Others stuff cap and gown in an overnight case, and commute. In some dormitories, storage space is under the bed. Some girls want a bag with an identifying stripe, to spot it quickly in the baggage pool. Starting at the base:

Taxi trunk (opens width-wise rather than length-wise) is easily handled, is identified by a bright blue stripe. Of blue canvas with tough white bumper edges. $82.50*, at Oshkosh Luggage.

Small wardrobe trunk—all leather but the locks, and a great luxury. Weight, just 27 pounds. Of mahogany-coloured cowhide. By Amelia Earhart Luggage, $183*, to order at Altman.

Week-end case of tan and white canvas; brown binding (matches train case near the top of the pile). Skymates by Hartmann, $63.50*; at Saks Fifth.

Overnight case, of mahogany-coloured cowhide. By Amelia Earhart Luggage, $65.50*; at Altman.

Train case with good accessories: tray, removable mirror, loops for cosmetics, waterproof lining. Skymates by Hartmann, $70* from Saks Fifth.

Portable phonograph—the top of the pile—weighing in at 8½ pounds. By Webcor, $30; at Liberty Music Shop.

The girl on the cover, seen here full-length. Wearing: the new sweater jacket, straight-as-a-die in dark grey knitted wool lined with fake pony skin; the new shower-cap beret in the new camel-colour. Jacket by Geist & Geist, about $60. Beret, rabbit's hair; a John Frederics Charmer, $11. Monet earrings, $5*. All, Saks Fifth, N. Y.; Hutzler's; Hudson's; Frost Bros.; I. Magnin. Tan calfskin opera pumps, with a spacing of dots across the toe, $24, at I. Miller. Satchel of ginger-coloured reversed calf, by Van S., $13*. Gloves by Shalimar, $3. Both at Peck & Peck. The right red: Yardley "Copper Red" lipstick.

For shops in other cities, see page 82.

RUTLEDGE

*PLUS TAX

NOT A CREAM

NOT A LIQUID

NOT A LOTION

PERMANENT WAVE BY RILLING

but a different skin cleanser that creates a whole new standard of loveliness for you



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Refresher course—ready-to-pick, application-sized Cotton Balls. Moisten with Frances Denney Liquid Amber Cleanser to whisk away dirt and make-up thoroughly, without stickiness. Altman.





Think you might wear a chrysanthemum coiffure this autumn? Then you'll need a good hairdresser in a jar, i.e., Dusharme Hair Creme, to control its ragged outline, add lustre. Saks Fifth.

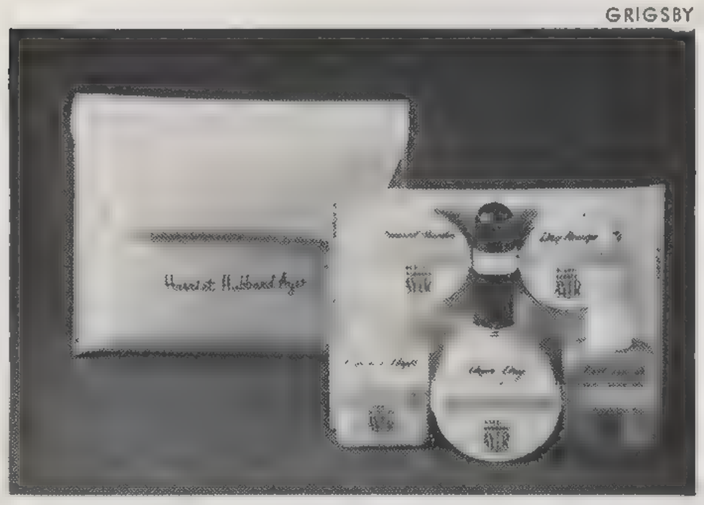
Shining accessory: a golden-handled hairbrush, by Breck. This, for your daily 100 strokes, or to take the place of a comb in tending one of the new shaggy-petaled coiffures. Lord & Taylor.





The shampoo plus, by Helena Rubinstein. The plus ingredient—a built-in colour rinse that adds highlights to the hair while it's being washed clean. Temporary? Of course. At Bloomingdale's. Fine art of make-up: take your complexion colouring from Dorothy Gray's Paint Box. Sheer Velvet cake powder and a choice of a bright pastel lipstick or a deeply vivid one. Altman has this.

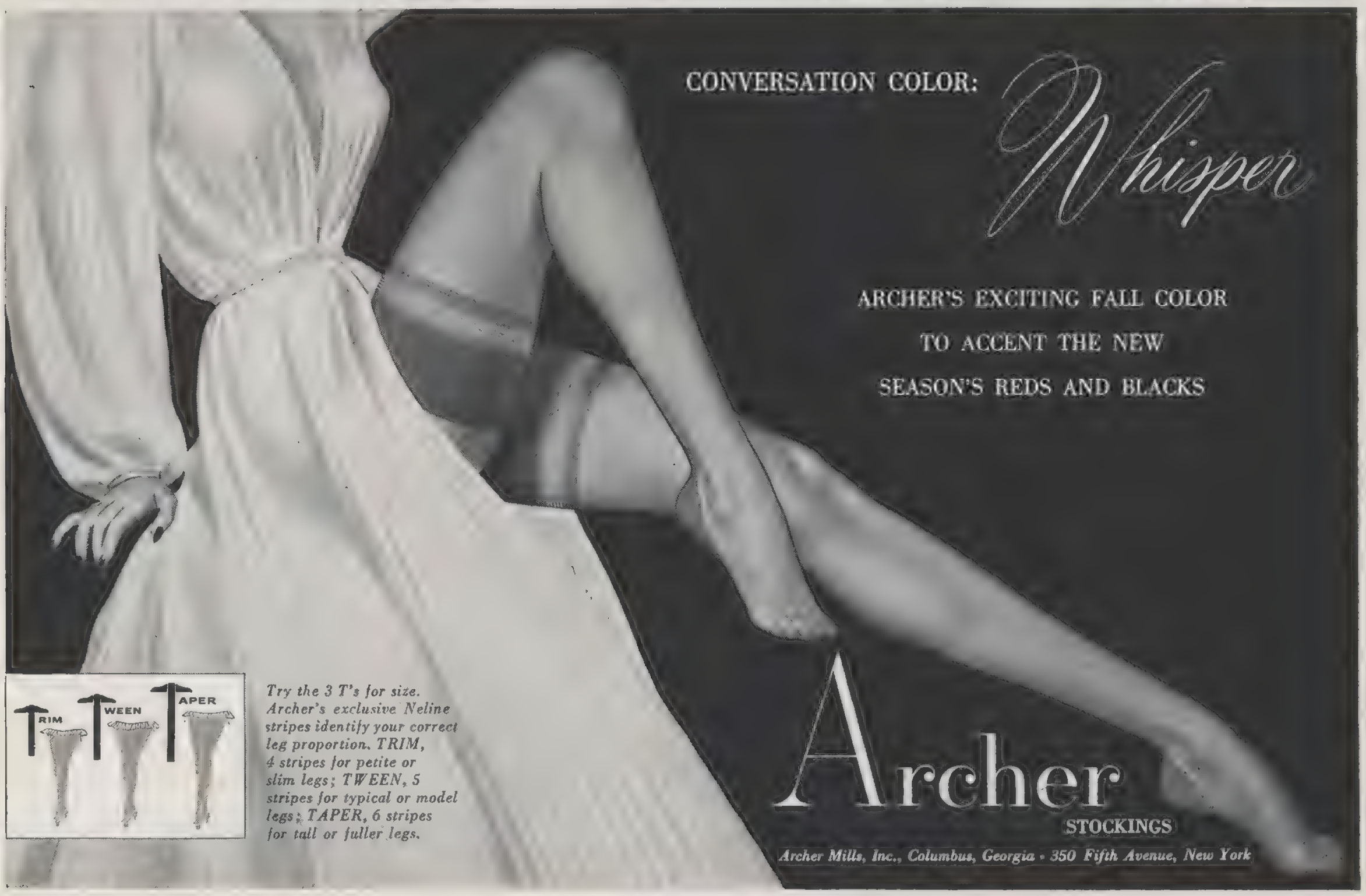
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Cosmetic wardrobe—including cleanser, foundation, and deodorant, by Harriet Hubbard Ayer, cached in a white plastic kit—enough to last over a house-party week end. At Stern's.



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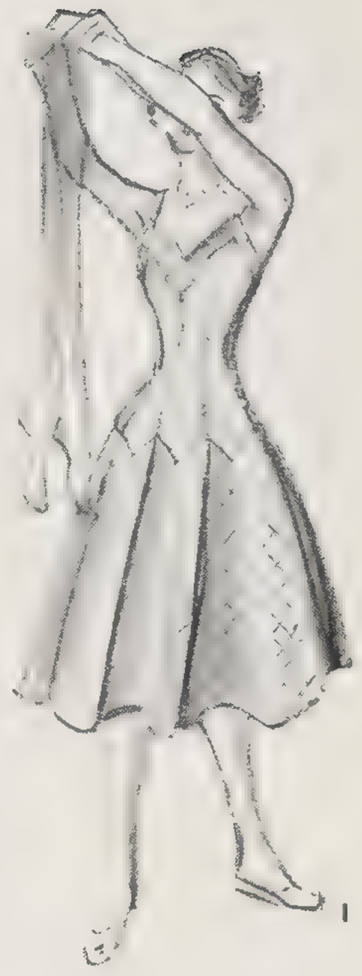
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2. A petticoat for the near-middy line, embroidered nylon batiste with permanently pleated nylon tricot. By Rhythm, $11. From Lord & Taylor.
3. Pale-pink nylon slip, a close-fitting sheath with two full inches of lace at the neckline, a wide hemline flounce springing from below the hips. By Dutchess, $7. From Bonwit Teller.
4. Nylon slip, lacy as a cobweb, and black: one such, in every wardrobe. Artemis design, $8, at Jay Thorpe.







5



6

7



8

5. Pyjamas of nylon tricot—foolproof answer to the dormitory laundry impasse. These are blue with white lace edging. Vanity Fair, $15. Saks Fifth.
6. Challis, always wonderful, now better—of Bates Dynelon, with lace edging. By Leonora, $11. Jay Thorpe.
7. The sweater look again, in cotton pyjamas with a ribbed waistband and ribbed cuffs. By Strutwear, about $5. At Schuneman's; Meier & Frank.
8. A favourite, the covered-up-all-over nightdress, in nylon challis with a jabot of nylon lace, and tucks at both sides. By Gracette, $15. From Best's.



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"You can't tell She wears them!"

THE JAPANESE THEATRE

(*Continued from page 134*)

louvered screens on either side of the performance. A man in black tights appears and runs across the footlights, pulling open a large traveller curtain striped rust, green, and black. The Japanese do not believe in concealing their stagehands. A prop man brings on the props, wearing a black hooded mask to indicate that he is not supposed to be seen. When two noble ladies clop delicately across the stage on little toy-bridge shoes, clutching their beautiful kimonos so that their trains will not drag in the dust, doves fly excitedly about their heads. These doves are attached to the ends of long black sticks, held by two prop men who walk frog-fashion behind them, jiggling the sticks so the birds' wings will flutter. It is really more exciting than if they were real doves, for in this way you get the ladies, the doves, plus the two men who scurry along behind them.

When an actor plays the part of a nobleman and may not sit on his heels as the lower classes do, a prop man brings out a small seat which he carefully places under the actor when he decides to sit.

A man playing a new rôle is sure to have a black-masked prompter standing behind him whispering the words into his ear.

All these little black figures pop in and out noiselessly, always reminding you that you are not supposed to see them and therefore that it's all make-believe and mustn't be taken too seriously.

The stage is wide, eye-filling. If you look at the centre of the stage you can see scenery with both sides of each eye, so that when entrances are made right or left you instinctively turn your head to see who is coming.

And then suddenly from the rear of the auditorium you hear a noise. Looking over your shoulder you find the villain entering across the Flower Walk, or *hanamichi*, from the rear of the theatre. The *hanamichi* is a runway that extends from the stage, slightly left of centre, to a little curtained gangway in the theatre lobby. It is slightly higher than the heads of the audience, and seats along the *hanamichi* are the most expensive and the hardest to come by.

The people on the stage can not see the approach of the villain who stalks elaborately towards them, but everyone in the audience can see them and him and feel the suspense both ways.

Lots of exciting things happen with the *hanamichi*—an exit, for example. A young lord decides to give up his frivolous life and go out and fight the enemy. He stands on the stage pointing his spear towards the enemy, who is supposedly at the rear of the audience. He makes his emotional decision with violent pantomime and sometimes words. Then at the climactic moment he grasps his spear, points it ahead of him, and charges dramatically across the heads



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THE JAPANESE THEATRE

of the audience and disappears.

But best of all is when a supernatural figure appears. Because he suddenly pops up through a trap door halfway back along the *hanamichi*, plays a scene, and then pops back.

KA-BU-KI means song-dance-meaning. The art was invented by a woman more than three hundred years ago, but since then it has been taken over entirely by men. Male actresses play all the women's parts as it is felt that no woman could balance the heavy wigs and headdresses required. These male-actresses are trained from early childhood to imitate women—to move, talk, dance like women. It is a highly honourable profession and is handed down from father to son.

The elaborate stage devices such as the trap doors and the huge revolving stages were invented and were being used while we were signing the Declaration of Independence.

There is a variety of types of plays used in the *Kabuki* performances. There are little comic interludes lasting fifteen minutes or so which are full of low comedy, chasing, falling, actors hitting each other across the head. Then there are plays based on the classical *Noh* theatre of Japan which are more of the sedate, serious themes that were the favourites of the ancient Greeks. Then there are the plays based on the Puppet Theatre of Osaka, the *Bunraku-za*, which are generally the stories of young girls who get into love troubles.

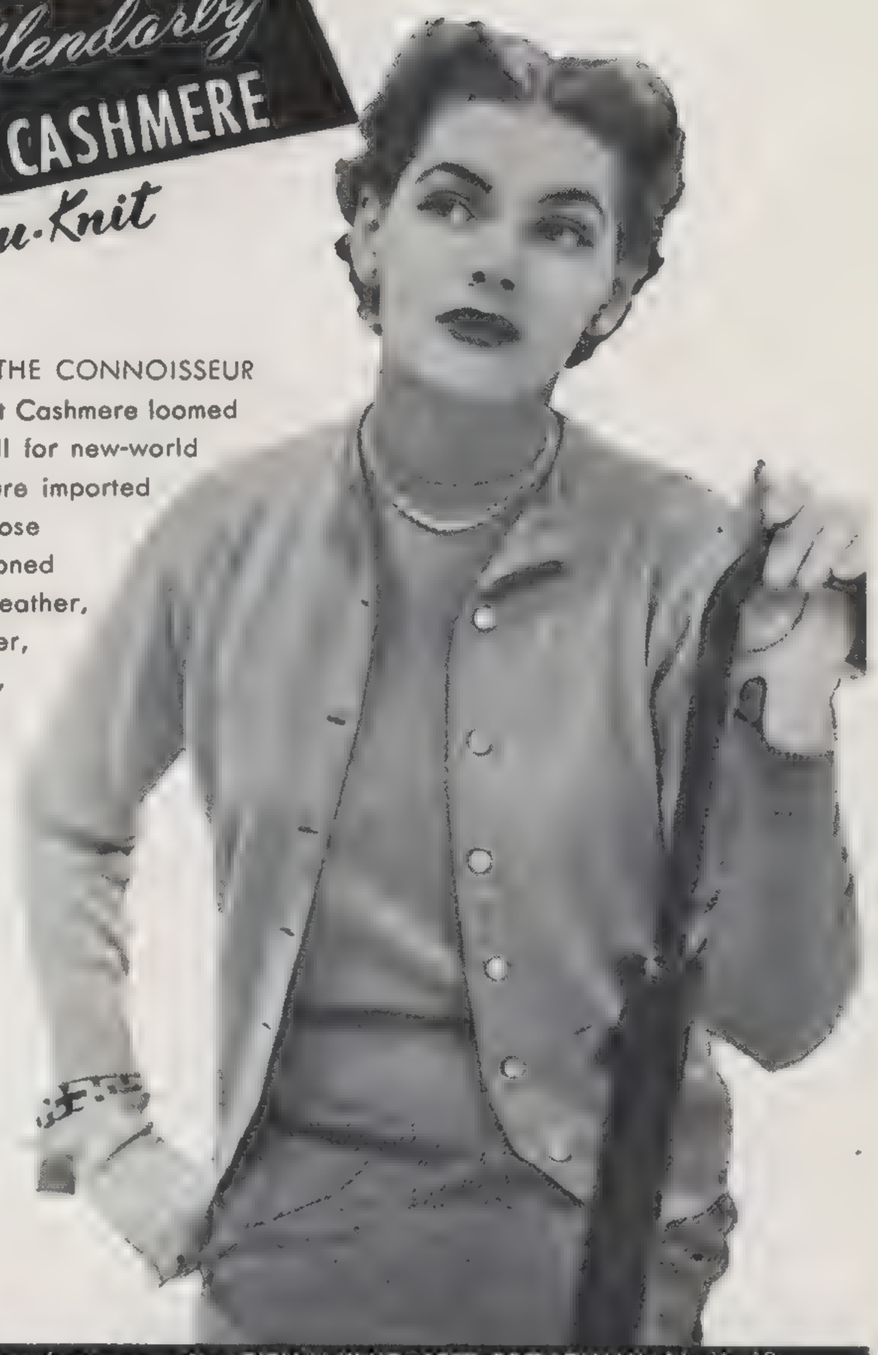
And always there is a finale which is a dance play in which all the musicians who have been hidden behind scenes come out in costume and are arranged as a background for the chief dancers. The musicians sometimes chant a rhythmic story. Some play the long-necked, three-stringed, mandolin-like instrument called the *samisen*. Before these musicians, the great dancers of Japan perform—sometimes delicate, subtle dances; sometimes violent, spectacular ones with long-maned white fox wigs that whirl.

The first picture (page 135) was taken in Osaka in its tiny, unique theatre where so many of the *Kabuki* plays have found their origin. Here, at the *Bunraku-za*, plays are enacted by puppets three feet tall, elaborately jointed and carved from wood. It takes three puppeteers to make the motions of one puppet. One puppeteer's entire time and energy is spent manoeuvring the left hand. In the picture we see a scene in which a young girl is bemoaning her fate. She has become a prostitute in order to save her blind father, only to find her father is not impressed.

While these three puppeteers in black hoods are concentrating on her movement, off to the side of the stage the reader sits on a little dais, shouting the dialogue of the play in impassioned cadences. Sweat spurts from his face in all directions, and next to him a musician sits cross-legged, emphasizing the cadence with accompaniment on a *samisen*.

(Continued on page 176)

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HOLIDAY



FORMOSUS

Photographs by Stephen Fay

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South Bend, Ind., George Wyman Co.
Springfield, Mass., Josephine S. Smith
Springfield, Mo., Neff-Petterson Co.
St. Louis, Mo., Lockharts (Sportswear)
St. Petersburg, Fla., Mabel Raquet
Stockton, Calif., Nell Fitzgerald
Texarkana, Ark., McCoy's
Tulsa, Okla., Dorothy's
Utica, N. Y., Eleanor Clinton's Shop
Walnut Creek, Calif., Joseph Magnin
Wellesley, Mass., C. Crawford Hollidge, Ltd.
Westchester, Pa., Joel Weiss, Inc.
Wheeling, W. Va., George R. Taylor Co.
Wichita, Kan., Woolf Bros.
Wilkes Barre, Pa., Mollie Abrahamson
Winston Salem, N. C., Montaldo's

THE JAPANESE THEATRE

(Continued from page 175)

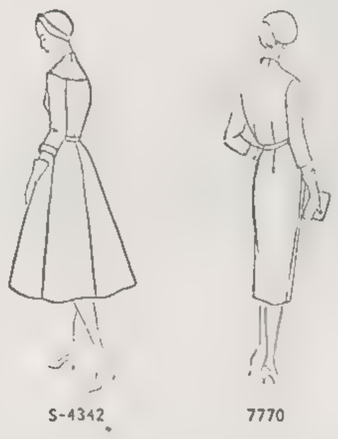
There is one other great Japanese art form, the *Noh* theatre. This is the oldest of all, dating back hundreds of years. The *Noh* theatre is famous for its masks, wonderfully carved from wood and painted with great perfection. It is an old forerunner of our theatre in the round, performed on a platform inside a large room and observed from three sides.

The *Noh* theatre is losing some of its influence in Japan at the present moment as it is written in such ancient Japanese that it requires great students of literature to understand it. Most of the audience follow the play by reading the text in books before them, as our opera lovers do.

There are many other forms of theatre in Japan besides the ones I have described, but most of the others are good copies of our Western type of play, revue, or musical show.

The Imperial Theatre in Tokyo puts on a dazzling spectacle with beautiful girls and fine comedians, but amusing as it is to see a tall, beautiful Japanese girl and a short comic sing a Japanese version of "Anything You Can Do I Can Do Better," the famous Irving Berlin song from *Annie Get Your Gun*, I think the theatregoer will find richer rewards at the *Noh*, *Bunraku*, and *Kabuki* theatres, particularly the *Kabuki*, which is to me one of the most stimulating theatrical experiences to be found in the world today.

VOGUE PATTERNS



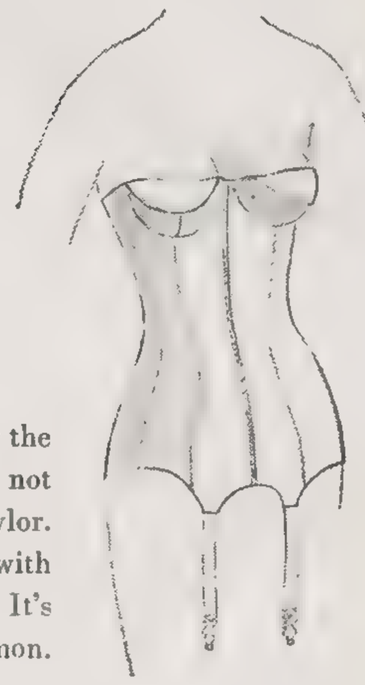
S-4342 7770

The coat dress—a one-piece suit: sizes 12 to 20 (30 to 38). For size 16: 3⅜ yds. of 54″ fabric—we used a coating tweed. Pattern No. S-4342. $1. The cardigan coat dress: sizes 12 to 20 (30 to 38). For size 16: 2½ yds. of 54″ fabric; 2⅝ yds. of 39″ lining. "Easy-to-Make" No. 7770. 60c.

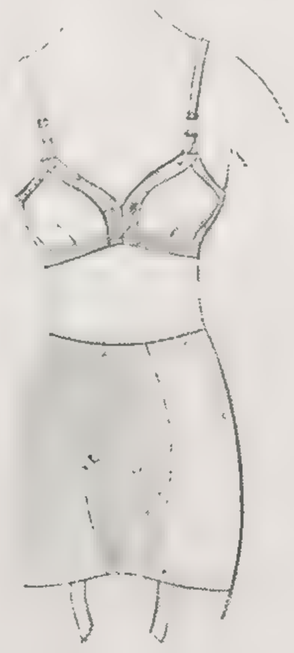
VOGUE PATTERNS MAY BE BOUGHT IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (SOME PATTERN PRICES ARE SLIGHTLY HIGHER IN CANADA.) NOTE: CONNECTICUT RESIDENTS PLEASE ADD SALES TAX.

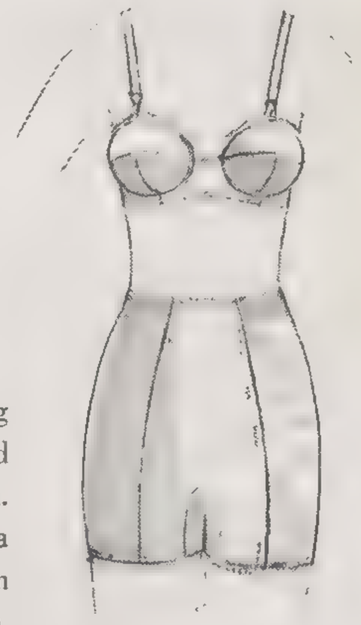
WHAT'S BENEATH THE 1952 LOOK FOR THE YOUNG





Above: Long and slim—a good basis for the new sweater dresses. Nylon lace elastic; not a bone in it. By Co-Pilot. $15. Lord & Taylor. *Right:* Small-waisted, strapless—fine with fascia-belted dresses, day or evening. It's under $9. By Gossard, at Franklin Simon.



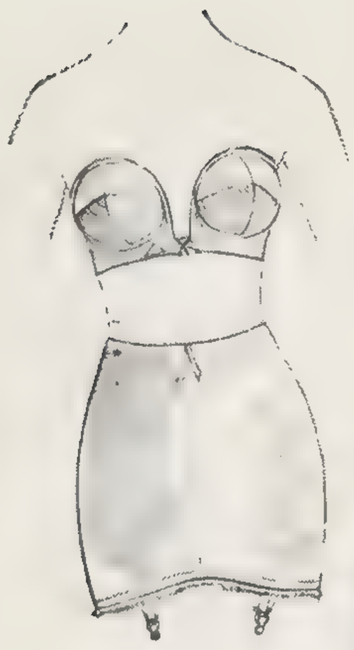


Above: Just to the waist—just the thing with suits. The girdle, $8. Low-necked bra, $3. By Flexees; Franklin Simon. *Right:* A wonderfully porous girdle, $8; a padded brassière—foam rubber and nylon taffeta; $4. Both by Jantzen; Saks 34th.





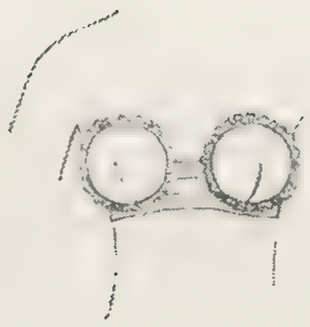
Above: A daisy-printed nylon chiffon power net girdle, $6, by Treo. Bloomingdale's. Brassière; $2, by Maidenform. At Macy's. *Right:* Trim two-way stretch, by Vassarette. $6, at Best's. Wired, prettily rounded satin brassière; by Exquisite Form. $3, Gimbels.



Left: A nylon power net girdle (so light it comes in a pint-size box); $4, by Smoothie; Franklin Simon. A cotton bra, by Hollywood Maxwell. $4. At Arnold Constable. *Below:* Peppermint-striped pantie girdle in a container to match; $5, by Munsingwear. At Lord & Taylor. Broadcloth brassière, nicely rounded; by Peter Pan. $3. Saks 34th St.

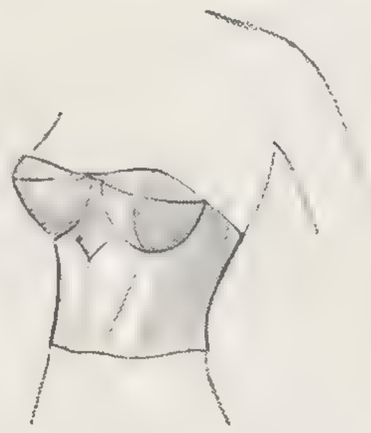






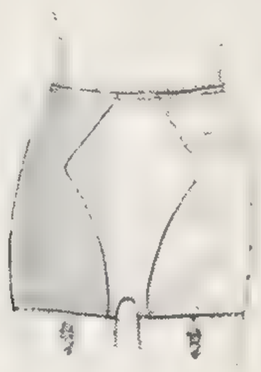
Left: A padded brassière, lace-edged; $5, by Miriam Gates. Best's. *Lower left:* Long-line bra with a special four-inch band to control the rib cage; $3, by Bali; Bloomingdale's. *Below:* Evening brassière with three-quarter cups; $7.50, by Marja. At Sakowitz.





Right: For slacks (or whenever you go stockingless)—power net panties rimmed with pink and white. By Nemo; $4. Altman. *Below:* A new idea—a girdle as brief as a pair of panties. By Bien Jolie, $9. From Best's.





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*STATE*_____

CAPTAIN MOLYNEUX

(Continued from page 133)

to the English magazine *Smart Set*, which delighted to buy his fashion drawings for a shilling apiece. These drawings came to the notice of Lucile, the greatest dressmaker in London, a remarkable little woman with red hair dyed the tints of a Turner painting of a Venetian sunset. She hired him in 1911 for ten shillings a week.

That started him on his way. Lucile (in private life Lady Duff Gordon and the sister of the extraordinary Elinor Glyn, author of a super-exotic novel of the period, *Three Weeks*) dressed the great names of English society in completely adorable swooping chiffons, superbly elaborated with ribbons, laces, and embroideries, masterpieces of intricate workmanship. (Later the unkind called her clothes boudoir lampshade stuff.) A rather lonely woman, who had begun, like the equally great Vionnet, as a seamstress, Lucile preferred to work by herself in her office on the second floor of her old, lovely house, once the property of an archbishop, in Hanover Square. Its chief glory was a curving staircase with an impressive landing half way up and an immense drafty window. This landing became the open office of seventeen-year-old Molyneux, who sat, snuffling with endless colds, wiping his straight reddened nose while he drew those lacy delights, often drenched with rosebuds.

Just before World War I, Lucile had built her business to enormous dimensions, with houses in Paris, New York, and Chicago as well as London. With Worth, Poiret, Doucet, and others she was part of fashion when the fashion of dressing in costume was at its height. The flashing figure of the time, however, was Poiret, a fascinating eccentric, spade-bearded, with a sense of brilliant colour like a blow in the eyes. He travelled all over the Continent, brought back from Constantinople, for instance, the minaret skirt, from Egypt, bandeaux, and wherever he went he wore a jade green travelling cape. Where Lucile's clothes were delicate, Poiret's were smashing. Neither of them recovered from the First World War's effect on fashion.

When the war started in 1914, Molyneux joined the Duke of Wellington Regiment as a private. The war left him, in his own words, "considerably knocked about"—hardly an overstatement: he had shrapnel wounds all over his body, his left eye was so damaged that fifteen years ago it became blind, and he had fourteen major operations ahead of him. He had also gained two decorations and the rank of Captain. It was a notable record. From that life he returned to the house on Hanover Square and to designing again for Lucile. This time his simple, direct clothes led to difficulties and he left Lucile's. In time it became almost impossible to sell her beautifully impractical clothes, and the firm lost its glow and later went out.

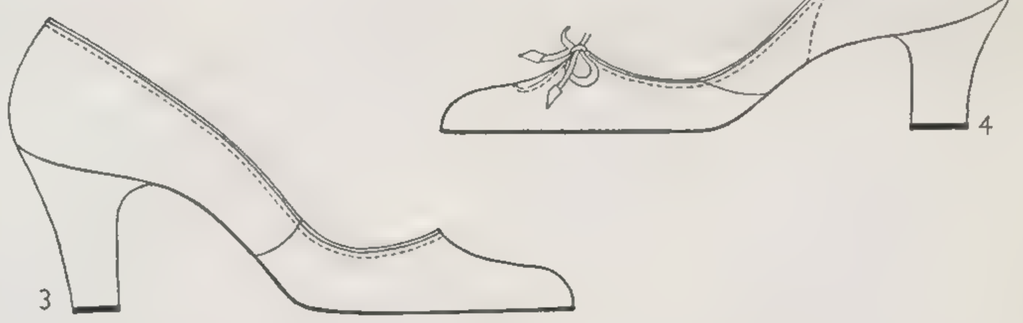
In 1919 Captain Molyneux set up light dressmaking for himself in

(Continued on page 179)

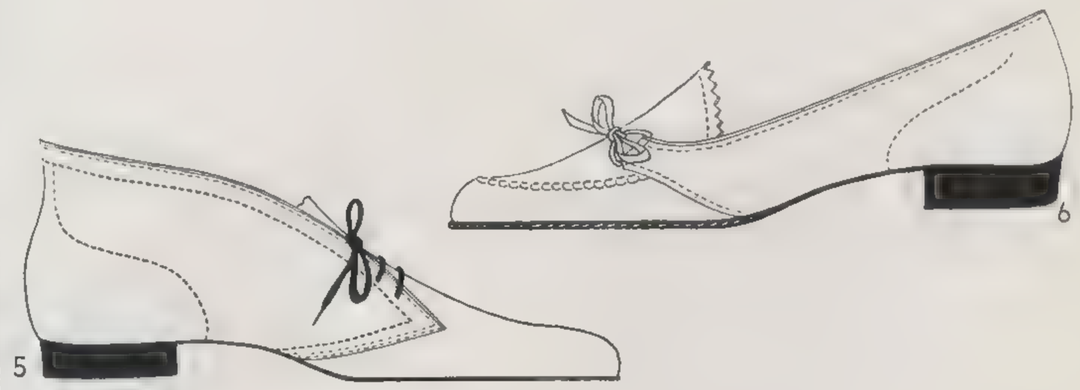
ON YOUR FEET



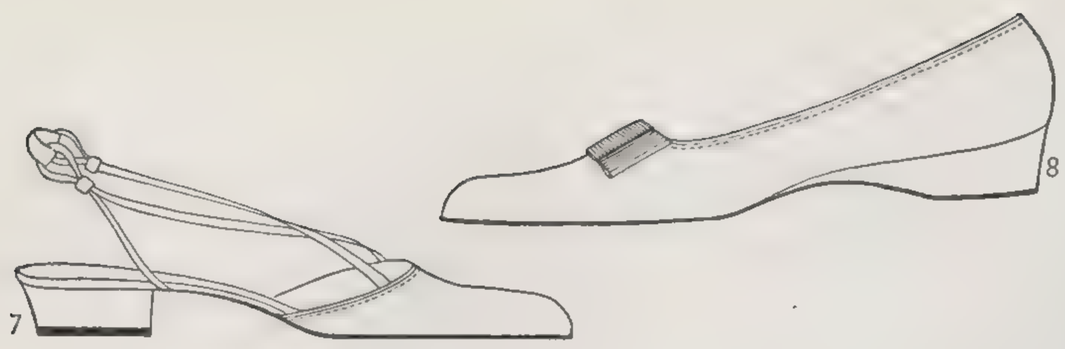
1. The shoe that goes anywhere with a camel-colour suit (or dress or coat): the suède opera pump. The heel, barely Louis and pared to a good all-day height. From Queen Quality, $11; after September 1.
2. Opera pump in brown calfskin with a window-V cut into the vamp, a narrowed heel that's medium-height. By Palizzio, $20. Jay Thorpe.



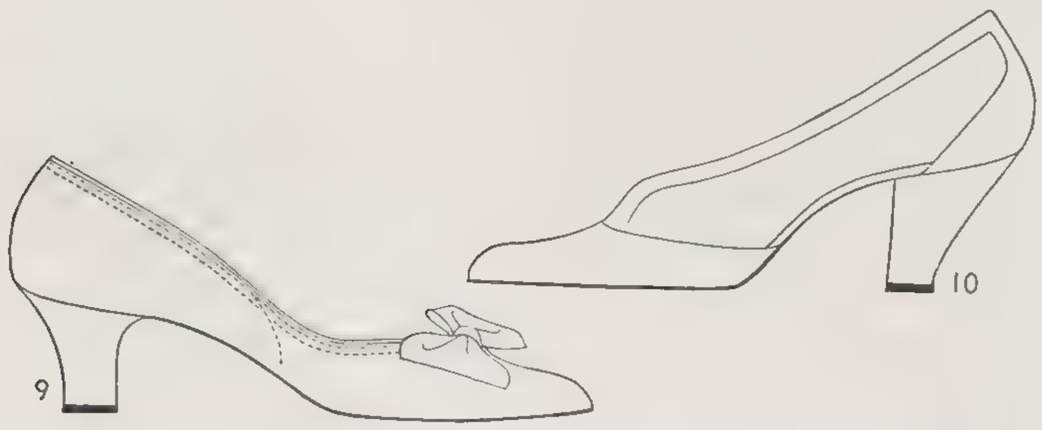
3. Always the shoe in fashion: the alligator opera pump, done here in alligator and lizard skin *(lizigator)* and jet black. To wear with navy blue, with brown, with the blackened greens. By Valley, $20. Best's.
4. A black calfskin opera pump—more of what no shoe-drobe can be without. Here, it has a narrow-looped leather bow on the vamp, a heel that is just medium-height. By Valentine, $11, from Bloomingdale's.



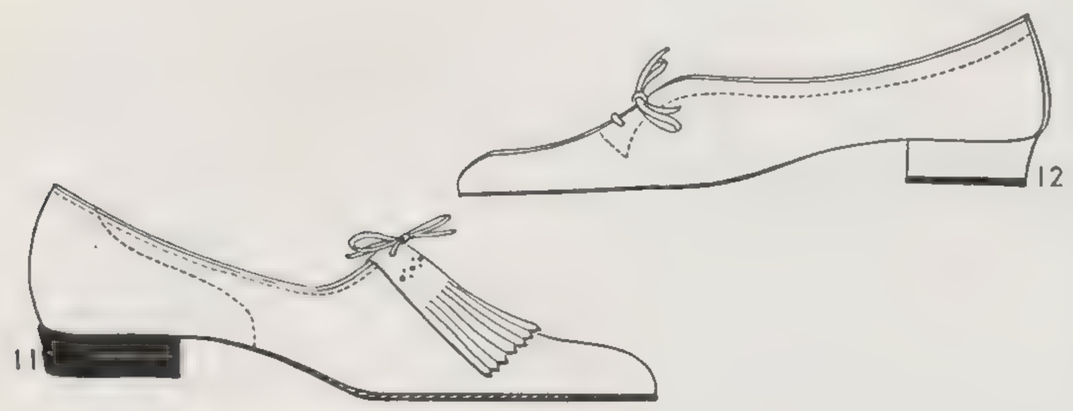
5. One way to beat the weather at a chilly stadium—or a lucky French-major's Paris *pension:* a soft, unlined boot in tan leather, to lace, ghillie-fashion up the vamp. By Jantzen, $11. From Walk-Over.
6. Part of any campus landscape: the calfskin moccasin. We like this one in polished (yes, *polished*) brown, held on, for a sense of security, by a tie and two rings. By Penobscot Trampeze, $8. Franklin Simon.



7. Everything open but toe: low-heeled shoe in black suède with cross-over straps where the shoe isn't. Enough to go shopping in, enough to wear with tweeds. By Sandler of Boston, $9, after Sept. 1. Altman.
8. The little black velvet flat, most correct ending to a pair of well-tapered slacks (whatever happened to the saddle shoe anyway?) Here, with a flat black opera pump bow, by Joyce, for $9. From Altman.



9. There's no substitute, after five o'clock, for the *really* pointed toe in satin. Here it's in white, with a little Louis heel; might even make up part of a wedding party. Designed by Deb, $11. From Harzfeld's.
10. Waiting around for a middy and a pleated skirt: this strapped pump in polished black kidskin with a soft toe (pointed, too) and the triangle heel that's one of the newest in shoe news. Capezio, $16. Bonwit Teller.



11. The shoe with a fringe on top—brown calfskin, designed for practically anything that doesn't call for spikes, on the campus, in the country. Flat heel, naturally enough. By Hill & Dale, $17. From Halle Bros.
12. The shoe that's all but shoeless—because it's made of kidskin, fits a foot as a glove does your hand. Red, what's more, with flat little heel; to lace in front with an eyelet tie. By Capezio, $12. At Bonwit Teller.
13. This is the sandal that will be seen most often on the dance floor: the thin-soled stripling sandal in black suède, more air than straps, with a heel as high as gravity allows. Mademoiselle, $16, Lord & Taylor.



FLORENCE KEVESON

CAPTAIN MOLYNEUX

Paris with a small grey salon at 14 rue Royale, became one of the involuntary, unrealizing revolutionaries of fashion. His young clients went also to Chanel and to Vionnet for the new clothes with their new practicality. That year Mme. Vionnet, a simple, unpretentious woman, with a colossal influence as time went on, began making straight dresses with no fastenings and no linings, the silhouette stripped. The third revolutionary, Coco Chanel, slim with a gamin face, wore spare suits and fabulous jewellery, became a recognizable figure of Paris life while Mme. Vionnet remained shy and personally unknown. When Molyneux remembers those days—he can see in his eye of memory, the beautiful Mme. Martinez de Hoz in Vionnet white chiffon, the skirt a drift of handkerchief points, cut on that famous Vionnet bias. He can see Comtesse See in Chanel's little-boy suit of beige jersey, cut and belted like a Norfolk jacket, with white piqué at the neck and the skirt short, practical. He can see his own work, perhaps a navy-blue suit with white at the neck, and a pleated skirt, the pleats emerging just below the waist from nothing. "The jacket a nothing, too," he has said.

Although all three revolutionaries wanted practicality, Molyneux wanted wearability; no stunty clothes, just the right dress, a never-dominating frame for a woman. He wanted tall, middle, and small-sized women to wear his clothes, and, whatever the nationality, he put them in pleats. To show his clothes in the Paris house he engaged two mannequins: his greatest, Hebe, and Sumurun. Hebe was an English girl with a melting complexion and a languid indifference; Sumurun, a dark girl with an Oriental excitement.

His famous night clubs

While all this overwrought simplicity was his daytime life, Captain Molyneux caught on to the gold rings of the Paris circus life, extravagant, elaborate, and quick. With Elsa Maxwell, he opened the first really smart night club, *Les Acacias*, in 1921. They had an equitable arrangement: he put up the money and she ran it; and every night they sat at red-and-white-checked tables on opposite sides of the door to greet their friends.

Molyneux hired, as his dancing stars, Clifton Webb, a cocky-faced, long-legged boy who danced like a whistle, and Jenny Dolly, her black bangs and her white face like a Japanese drawing. On opening night Molyneux, who had a streak of wildness in him then, put her into an eighteen-foot-long cape of white chiffon and feathers with five thousand real white gardenias, the whole magnificence borne by two little black boys, dressed, naturally, like Nubian miniatures. Later the partners opened a mock-garden night club, *Le Jardin de ma Sœur*, where their stars were Josephine Baker, Maurice and Leonora Hughes.

By this time life for Captain Molyneux had a curious split. Methodical, deliberate, he was building

(Continued on page 180)

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The HOTELS EXECUTIVE

CAPTAIN MOLYNEUX

(Continued from page 179)

his business so well that in 1922 he moved to larger quarters above Maxim's. Although he spread from number 3 to number 7, the address was famous as No. 5 rue Royale. (Like Chanel, he believes in numerology, considers 5 his number.) During day hours he kept a strict and healthy knowledge of his business, but after work he changed. First he modestly bought a Hispano Suiza, then a yacht, and then he built a villa, Capponcina, for peace. And all the time he gambled at baccarat and *chemin de fer*, losing the money he made in daylight.

His famous parties

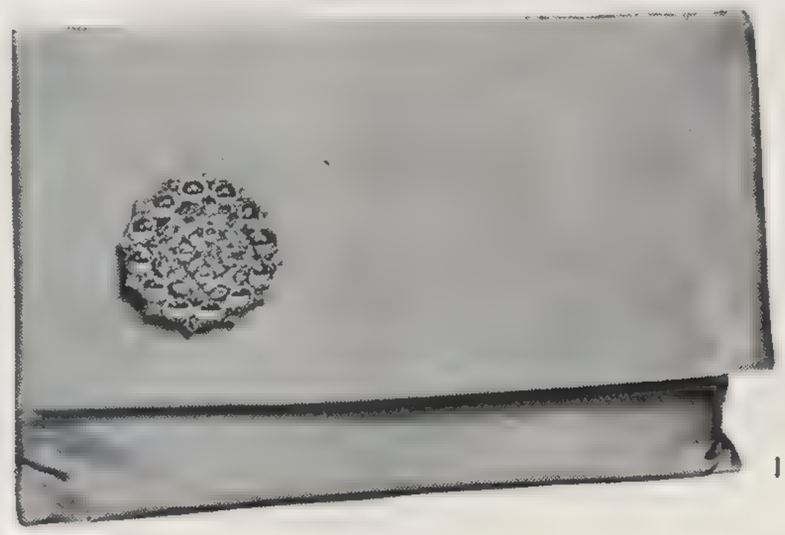
Wherever he was he gave large, mixed, and, for the times, extraordinary parties. The first of these entertainments he gave to celebrate his wedding in 1923 to Muriel Dunsmuir, daughter of the then Lieutenant-Governor of British Columbia. (The marriage lasted for one year.) At that time he lived in a Directoire house, the Pavilion Talma, and for the party in a huge white room he built a hedge of white arum lilies around the walls, illuminated the gardens and let most of the entertainment depend on the incongruities of putting together at that time the aristocrats of the Faubourg St.-Germain, the diplomatic corps, and actresses and writers and composers of popular songs: Cecile Sorel, Grace Moore, Irving Berlin, Irene Castle, Colette, Elinor Glyn, and the Dolly Sisters. Among his pleasures at his parties was the sight of Gaby Deslys, an anachronistic symbol of demi-monde glamour, blonde and sparkling with diamonds and the warmed cream of pearls, in a new gown of pre-war richness, every speck crowded with embroideries and sequins and skill. "I thought she was Heaven," said Molyneux. She always arrived, incidentally, in two white Rolls Royces, friends in the first car, she alone in the second. If someone had wanted to describe a king's mistress, Gaby Deslys fitted the pattern. "Actually she was a good-hearted slob," a friend said after her death when she left her fortune to the poor of her native city, Marseilles.

Through all this hoopla Captain Molyneux preserved his relaxed manner. In time the fashion revolutionaries had so won out that the other couturiers followed their path in natural progression. By the end of Molyneux's first twelve years, he had risen high and was to rise higher.

During the 1929-1935 period the house of Molyneux and the house of Patou were the chief rivals for the greatest volume of business, with Patou the winner. By 1939, however, Molyneux had clearly won over Patou, an extraordinary "circus character" who, like Lucien Lelong, was not a designer at all but simply a business man whose business was clothes. Patou went everywhere, gambled for the highest stakes, and always had the best tables, with the captains and the waiters and the wine-stewards hovering like midges over his party. Patou never ordered a bottle of

(Continued on page 181)

NEWS IN HER UPPER LEFT-HAND DRAWER



1

1. An envelope of light blue satin, satin-lined—an evening bag big enough, at last, for lipstick, a comb, and other necessaries. By Ingber, $8*. On it, a dome pin—gilt and rhinestones. Made by Marvella, $7.50*. Bloomingdale's.

2. Zebra stripes, black on white, on a corduroy glove whose properly glove-like fit is due, in part, to a nylon-suède palm. By Hansen, $3. From Bonwit Teller.



2

MIEHLMANN

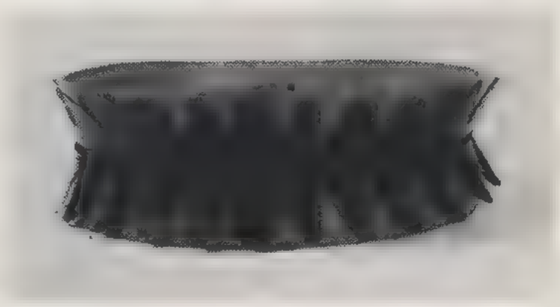
3

3. The two-leather belt: here a narrowed version in black capeskin and natural-coloured pigskin. By Schaffer, $6. From Bloomingdale's.



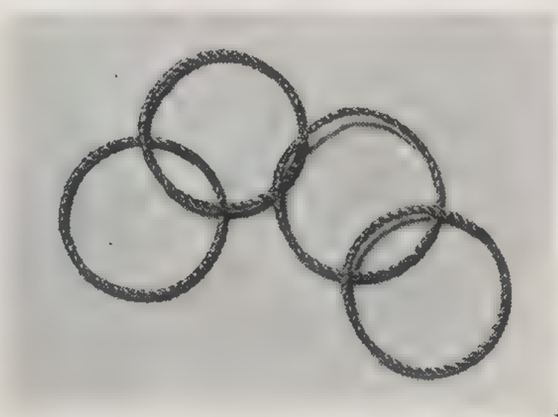
4

4. The string glove, in its winter dress—the string being a crinkly wool yarn, ivory-coloured. Wrist-length, exactly. By Wear-Right, $3; Lord & Taylor.



5

5. Sawtooth fascia; black cowhide over copper-coloured cowhide, with a centre seam to nip in precisely at waist-level. By Criterion, $12; from Peck & Peck.



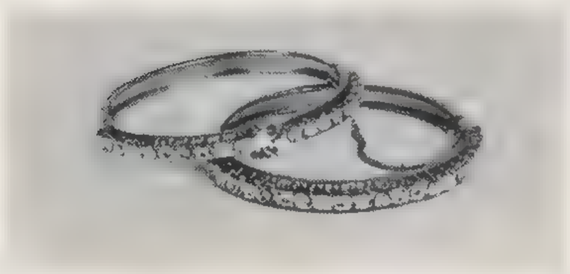
6

6. A family of bangle bracelets, rope-twists of textured gold, to mass together, or with silver. By Mosell, $2* each. At Saks Fifth Avenue.

7. A filigree necklace, rhodium and rhinestone links. Ledo, $12*. From The Tailored Woman.
8. Handcuff bracelets with rhinestones. By Howard Benedikt, $3*. At Lord & Taylor.
9. A 17-jewel watch, gold-filled, with an alligator band. By Hamilton Watches, $67.50. From Saks Fifth.
10. Shaggy camel-coloured Orlon glove. By Dawnelle, $4. Saks Fifth.



7



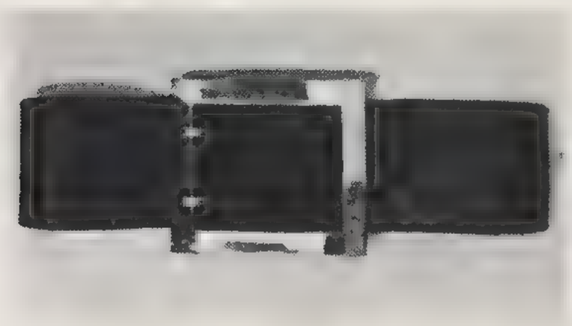
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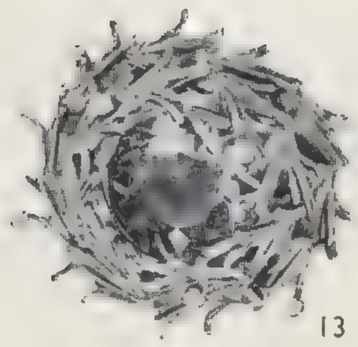
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11. Capeskin belt, three inches wide, with a huge pilgrim buckle in gilt. By Annette, $11. From Bonwit Teller.
12. Satchel catch-all in natural cowhide, with a zipper all across the top. Italian made, for Josef, $11*. At Best's.
13. A driftwood pin: one big fake topaz, spiked with tiny gold branches, rhinestones. By Vogue Jewelry Co., $10*. At Saks Fifth.
14. Wool jersey gloves, pin-striped in taffy and white. Our favourite length in a crushable medium: eight-button; and hand-sewn. By Gant Madeleine. $5. Best's.



12

*PLUS TAX



13



14

CAPTAIN MOLYNEUX

(Continued from page 180)

wine, nothing less than a magnum.

Captain Molyneux, who had gone through his circus character stage, showed no signs of it in business hours. He even refused to design special clothes for any clients except actresses and the Duchess of Kent. The Duchess, a woman of conservative taste, always knew exactly what she wanted and, unlike her sister, Princess Paul of Yugoslavia, refused to be the first to wear a fashion deviating into fresh ways.

Actresses, on the other hand, would wear whatever he suggested. None of his actress-clients could compare with Gertrude Lawrence, of whom Molyneux said, "She has such innate chic she can wear anything. She has been seen on stage in a miserable cockney wrapper, tied tight and looking superb." To Molyneux the reason is simple: she moves beautifully. For one of Noel Coward's productions, all of them dressed by Molyneux, she danced in a ravishing mist of orchid-pink chiffon, which so bemused the women who saw her that hundreds of them tried copying that dress with the result that the summer dance floors were a cloud of dripping mauve chiffon, some with no more dream movement than wet washcloths.

Like the Duchess of Kent, Lynn Fontanne, whom Molyneux always dressed, knows exactly what she likes. She loves skirts long on the floor, the weight of the skirt draping beautifully. Unlike most women, she never looks down, but somehow, by a private radar system, avoids stepping on her own hems. When Miss Fontanne and Molyneux first met, each thought the other far too dictatorial. This state of concealed warfare continued for several years until, at a Noel Coward opening in Manchester, Miss Fontanne and Molyneux met at a party after the theatre, both rushing into the middle of the floor, with dialogue like a bad play.

Miss Fontanne: "It was all *my* fault."
Captain Molyneux: "No, *mine.*"
Miss Fontanne: "*I* couldn't have been worse."

Kisses, music, and general forgiveness.

COLOUR PLANS

The following is a list of stores throughout the country where the fashions on pages 158-163, 186 can be found.

Atlanta, Ga.	Rich's
Baltimore, Md.	Hutzler's
Boston, Mass.	Wm. Filene's Sons Co.
Brooklyn, N. Y.	Abraham & Straus
Chicago, Ill.	Carson Pirie Scott
Cincinnati, Ohio	The John Shillito Company
Cleveland, Ohio	The Higbee Co.
Columbus, Ohio	The F. & R. Lazarus & Co.
Dallas, Texas	Sanger's
Dayton, Ohio	The Rike-Kumler Company
Detroit, Mich.	The J. L. Hudson Company
Indianapolis, Ind.	L. S. Ayres & Company
Los Angeles, Cal.	Bullock's
Milwaukee, Wis.	Boston Store
Minneapolis, Minn.	The Dayton Company
New York City	Bloomingdale's
Oakland, Cal.	H. C. Capwell's
Philadelphia, Pa.	Strawbridge & Clothier
Pittsburgh, Pa.	Joseph Horne Co.
Richmond, Va.	Thalhimers
Rochester, N. Y.	B. Forman Co.
San Francisco, Cal.	The Emporium
St. Louis, Mo.	Stix, Baer & Fuller
Winston-Salem, N. C.	Sosnick-Thalhimers
Worcester, Mass.	Filene's



dive right in

Don't miss a swim —use Tampax!

Frequently women give up swimming on "those certain days" for no other reason than bathing-suit worries. Please get this fact clear in your mind. *Tampax monthly sanitary protection can be trusted even with a wet, form-fitting suit.* That's because Tampax (worn internally) discards the harness of belt and bulky outside pad. Tampax will never embarrass you.

Its convenience for swimming (or tub and shower) is only one of the many advantages of Tampax—as millions of all-year-round users could tell you. Odor cannot form with Tampax. Bulging and chafing are impossible; no edge-lines to show under dresses. And so Tampax adds to a woman's poise and self-confidence at the time she needs them most.

A doctor invented Tampax for this special use. Tampax is made of highly absorbent surgical cotton compressed into efficient applicators. Easy to use and dispose of. Comes in 3 absorbency-sizes: Regular, Super and Junior. Sold at drug and notion counters. A truly remarkable improvement. Don't miss it. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association

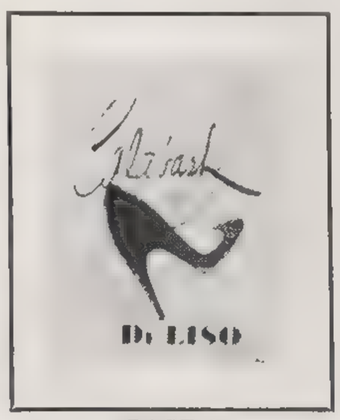
VOGUE'S BUYING GUIDE

Vogue's Buying Guide tells you where you can buy the fashion merchandise advertised. Under each illustration is the page number where the merchandise is shown. To find where you can buy it, look up the stores listed in your state or city. The numbers opposite each store indicate the page numbers of the merchandise they carry. You will appreciate, of course, that it is impossible for a store to maintain a complete range of sizes and colors in stock at all times. Here are the stores selected by Vogue in shopping centers in every state. We'd like to list all stores, but space prevents. So if no store is given, write the advertiser to learn where his merchandise can be bought.

*asterisk denotes stores that sell VOGUE PATTERNS



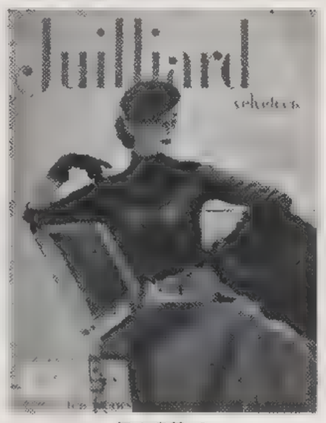
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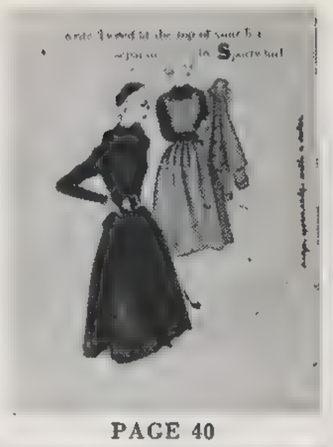
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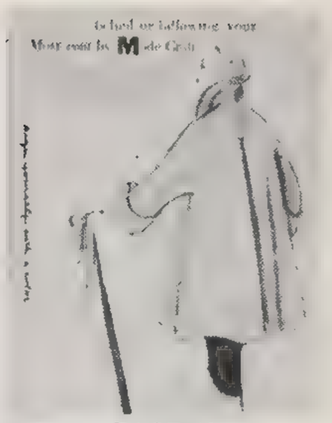
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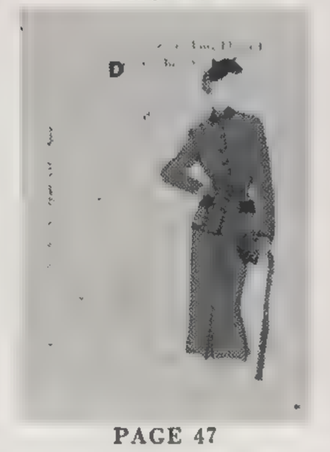
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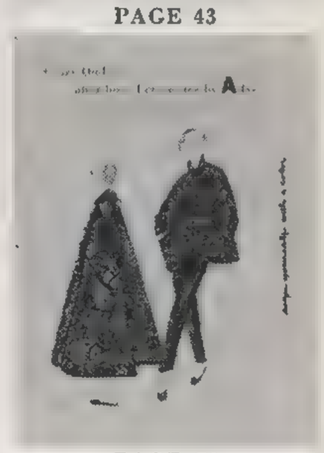
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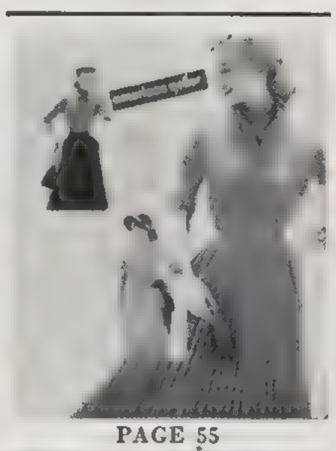
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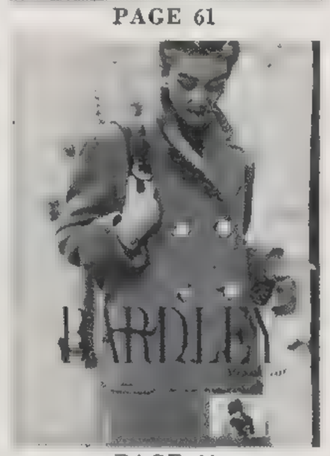
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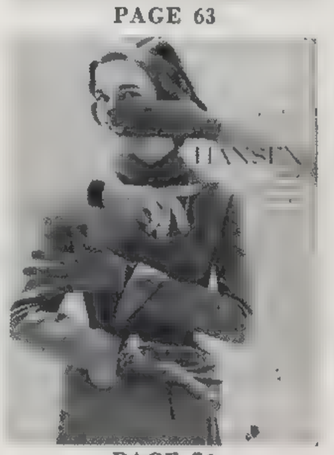
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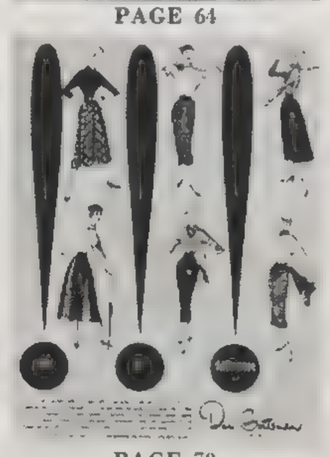
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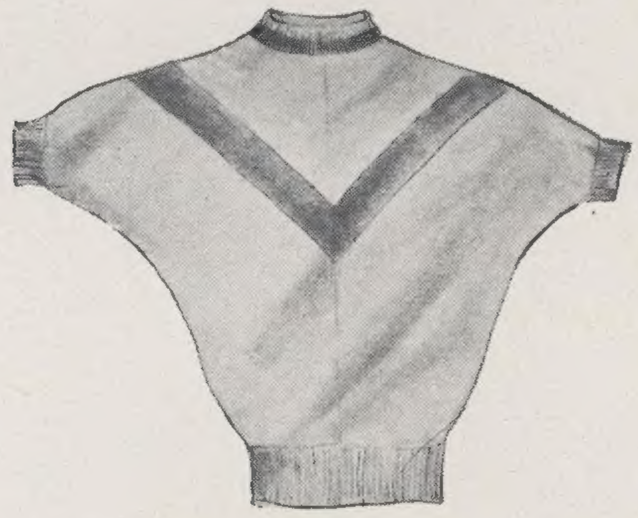


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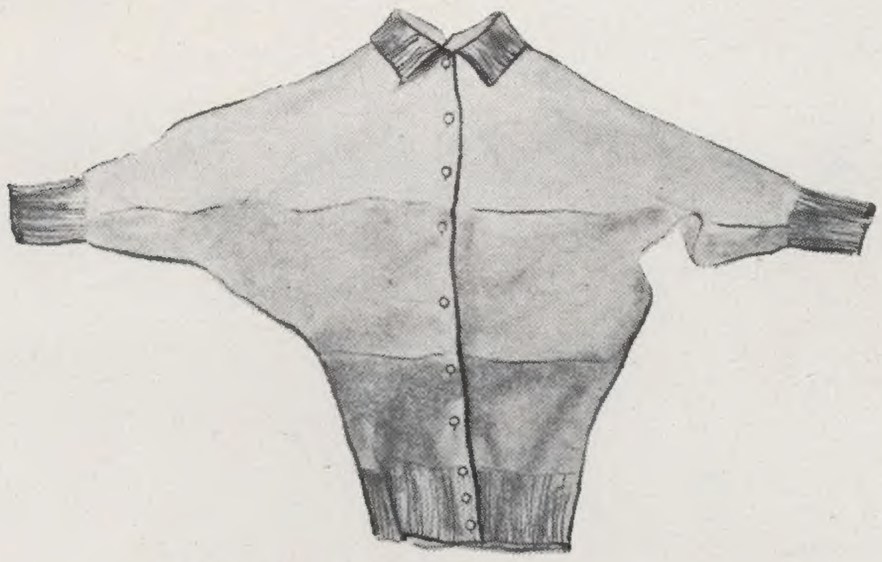
Above: The sweater dress—in two pieces. The top (the *sweater*) is middy-long, has a white collar, white cuffs, buttons in back. The skirt is permanently pleated; both: knitted of grey wool. By Kimberly, $46. Peck & Peck.



Above: A cardigan with a difference—here it's bat-wing sleeves. Knitted of natural-coloured wool with brown and beige stripes on the turn-down collar, the turn-up cuffs. By Lawrence Knitwear, $7. From Arnold Constable.



Above: Short-sleeved pull-over in soft grey wool with a wide V yoke of charcoal grey, a brief mock turtle neck banded in the same charcoal grey. Just waist-length, to go under a suit. By Olympic, $5. Saks Fifth Avenue.



Above: Dolman-sleeved wool cardigan in three exaggerated stripes—shaded from deep ombre to a heathery beige. This would be wonderful with any of three skirts—one for each shade. By Rosanna, $8. At Franklin Simon.



Above: It could double as a jacket: a cardigan knitted in the Argyle pattern, beige and tan, buttoned down the front in shank pearl. To wear over any of the pull-overs on these two pages. Designed by Catalina, $11. Macy's.

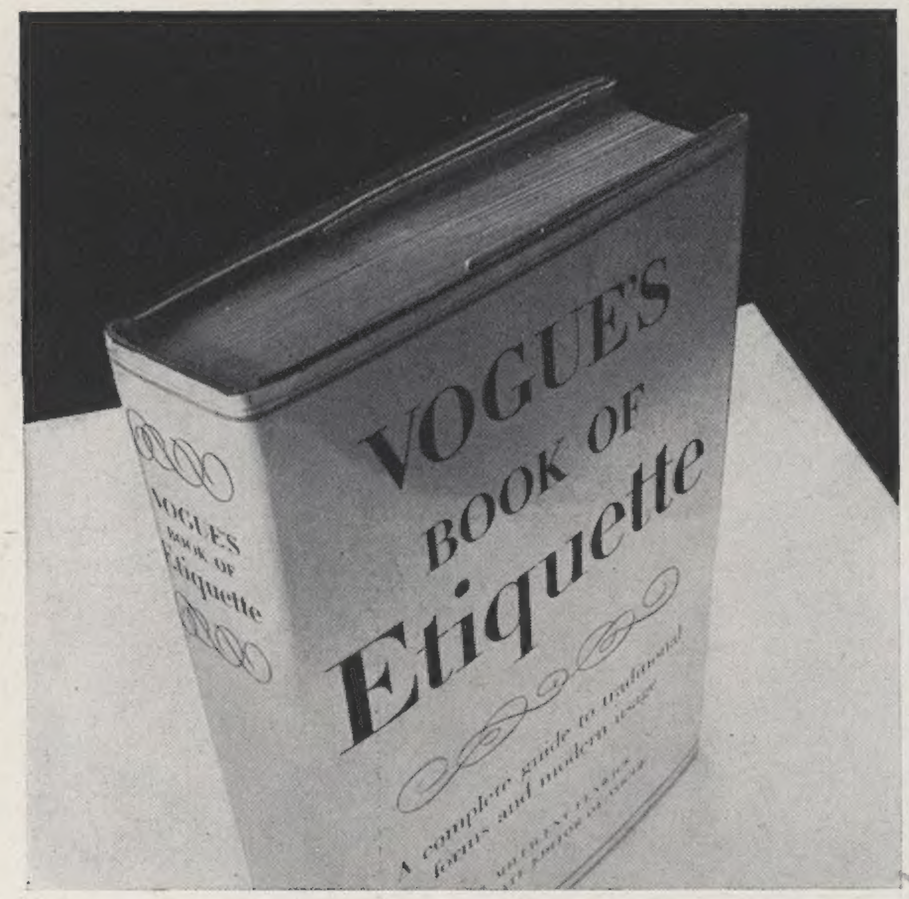


Above: A pull-over sweater with a mock turtle neck (that's the kind that doesn't double over). The front, pleated, for keeps, in wide vertical stripes; the whole, knitted of soft blue wool. By Helen Harper, $6. At Russeks.



MARGARET BLOY GRAHAM

Above: A polo shirt (though we can see it at tea, too, winter afternoons) knitted of beige wool with a bright white stripe edging the collar and the little turn-back cuffs; a four-button closing. By Toby Berman, $5. At Macy's.



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THE PRIMING COAT— INDOOR VERSION



This time, the priming coat to study in. We talked about the priming coat on pages 158-163; here, we add a postscript. The coat, a jacket really, is quilted cotton: blue, green, and red plaid, lined in red. To wear, as here, with a pair of narrow black faille trousers— or black velvet, or gabardine. By Atlas. Together, $11. At Bloomingdale's and shops listed on page 181.

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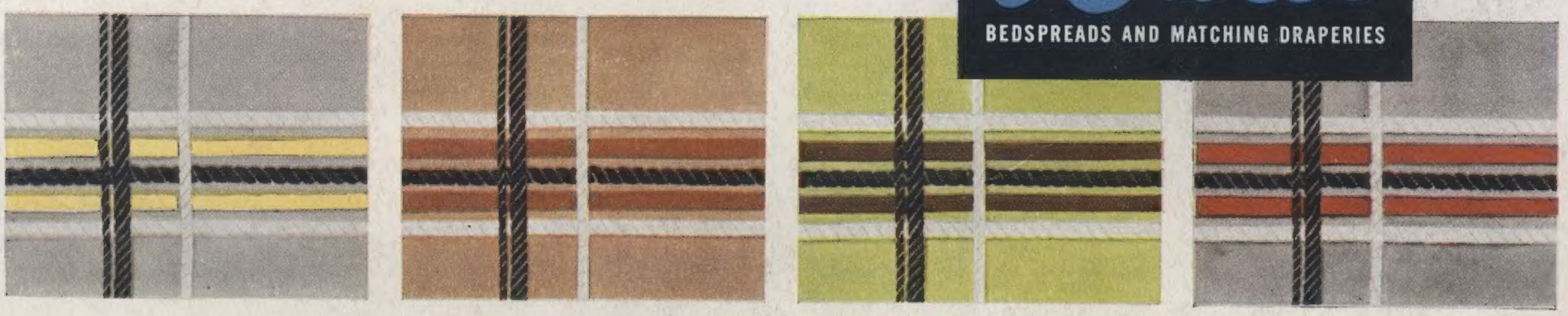


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